VOGUE



"The way she wears them"

ACCESSORIES
THAT MAKE THE MODE

Shoes . . . Bags . . . Gloves
Flowers . . . Scarfs . . . Jewels

OFFICE COPY
Condé Nast Publications

FIRST PARIS COLLECTIONS REPORT

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
March 1, 1950
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries
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FURS BY ROBERT

Cadillac

This is the gorgeous new 1950 Cadillac—the most beautiful and distinctive creation ever to bear this honored name. And it is, in every way, the finest. It is destined, we are certain, to capture the hearts of women everywhere—for it is everything a lady could hope for in a personal automobile: smart, distinguished, safe and comfortable—and so easy to drive that it all but reads your mind. Now on display—awaiting your inspection.

Car illustrated is the New 60 Special

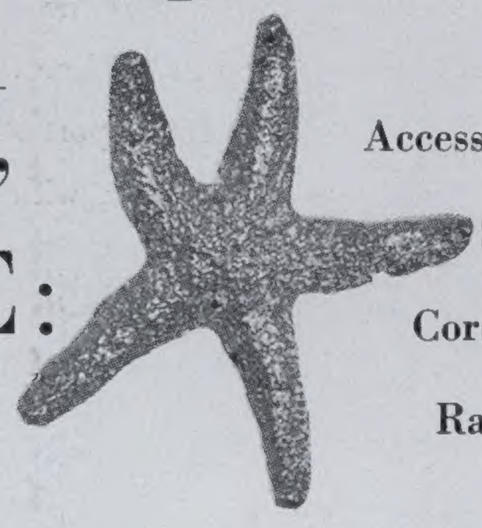
CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

VOGUE

TRADE EDITION

MARCH 1

WHAT'S NEW, WHAT'S IN VOGUE:



Accessories . . . plotted by their news in colour, in shape

Shoes . . . here-and-continuing shapes, tawny tones

Corsets and lingerie . . . new fashions in nylon

Rayon . . . new inventions in weaves and colours

SELL ACCESSORIES BY COLOUR, BY PROPORTION

This is the news for March—10 pages of it: new shapes and shades in accessories for spring 1950. The basis of the news (*and* the basis for accessory selling): "the whole approach to the details of a costume has changed". First, we've had now a year of colour; colour is second nature. Second, the fashion itself has changed: the fashion line is slimmer, hair is shorter . . . "the actual proportion of costume turned over to accessory-life has changed."

Select *items* from your stocks; promote them for their news.



Colours sell accessories

You'll see, on pages 116 through 121, *what* colours. "Give it *white,*" the white beauty spot should (*will*) be big through summer. Plan on "*pink plus red*" . . . it's a leading range in ready-to-wear, a pretty play in accessories (and what's more becoming than pink?). "The system is *yellows*" in some of our pages . . . and from there into white with goldens, into the tawny tones.



Shapes and sizes sell accessories



JEWELLERY. *Earrings* ("born for a year of short hair") are big—big hoops, earrings-in-motion, pendants for day and evening (page 145). *Pins* (page 117) are single bold ones, sometimes worn two-at-a-time, never noncommittal. *Pearls* (throughout the issue), countless pearls, wrapped and re-wrapped. Count on big pearls, graduated pearls, faceted pearls, pearls with crystal, pearls-worn-long. Sell jewellery by *showing* it.

GLOVES are apt to be long—to meet three-quarter or shorter sleeves (see *your* ready-to-wear departments). And almost a "proportion" are the clean, sharp colour comments they make to a costume: yellow, beige, sand-pink, more . . . everywhere-white.

SCARFS are exaggerated, sometimes tied sling-like to fill in a low neckline. For news, look for "mufflers" loosely wrapped, for billowy scarfs of organdie and chiffon.

HANDBAGS favour the satchel shape. Page 144 shows the deviations on the line: triangles, envelopes, barrels, "baby valises". There's good reason for the tawny tones (page 148), of course for navy blue. And two of the brightest ideas: calfskin, patent leather. You'll also see (page 174) the beginning of a double promotion: handbags, with another important accessory; perfume flacons—"carrying scent into the plot is to carry a whole new value into a costume".

FLOWERS bloom everywhere. Sell giant sizes rather than likely sizes: "lilacs beyond anything in nature". Show (as on pages 118 through 121) flowers *plus* jewellery *plus* a scarf. Flowers in new places: clipped to a shoe, cuffing a shirt, 'way out on a shoulder. And wherever there's a costume colour: there's a flower colour to sell with it!

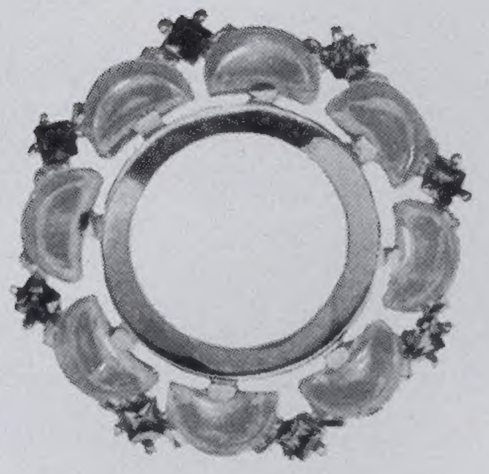
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VOGUE, MARCH 1, 1950, VOL. 115, NO. 4



Sell girdles and lingerie starring nylon

GIRDLES: WEIGHED AND FOUND WONDERFUL. A "new" and narrow figure is essential to this spring's narrowing lines of fashion. The 1950 figure has a rounded bustline, a smooth and unpinched waist, controlled hips. The corset industry has followed the line closely, provides a wealth of garments that keep to the line . . . via new strength and lightness. Pages 158 and 159 report the news: girdles and brassières of nylon . . . with power, with rose-weight lightness.

LINGERIE: WASHED, WEIGHED, FOUND WONDERFUL. More nylon-fashion selling news in lingerie. New treatments in crêpe and tricot that make it prettier than ever: pleatings, laces, colours. Added to nylon's traditional and applauded qualities of washability: coordination with 1950 fashion details. Vogue plots the news on pages 154 through 157: "under-dresses" for sheers, reversible (double-colour) petticoats, button bodices for slashed necklines, straight-cut slips for narrow skirts.

Sell shoes keyed to the costume

Part of the shoe news-to-sell is colour. Tawny-toned leathers are part of the scheme for city and country . . . keyed to current ready-to-wear colours. For good example: warm tawny shades with pearl-pale to smoky grey; "golden tan" with cottons in the same beige-brown range. There's more to be said for colour (pages 146 and 147): navy blue, bright-black patent for spring. Shapes are costume-keyed by time of day; soft, often low-heeled for day, bare outlines of leather for afternoon and on. The important thing is this: no one shoe is *the* shoe. Convince customers of this by advertising and displaying shoes chosen for a specific costume by their colour or silhouette.

Sell rayon for its "new inventions"

"From the newest group of rayon fabrics: weaves and colours of coming fashions." This is the news in "Rayon inventions" . . . pages 140 and 141. Reported here: new variations with this "brain child of man" . . . developments in new weaves (tweedy, chambray-smooth, dull-finished), new finishes (crease-resistant, water-repellent), new colours and patterns (this-spring pink, neat-without-monotony prints, hound's-tooth checks). Promote rayon fashions and rayon by the yard in your store . . . for its good news, for its sharp definition of colour . . . for its great quality of fashion-at-a-price.

And don't miss...

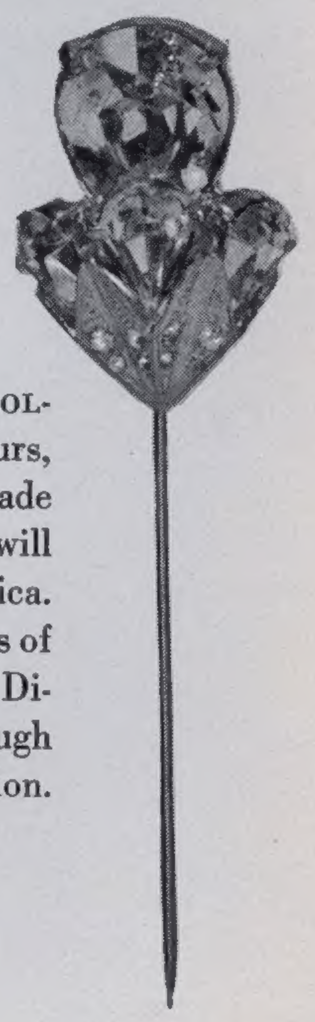
WEIGHED AND FOUND WONDERFUL . . . SUITS FOR TRAVEL. A sound *weight* reason for promoting travel suits in this year of great travel. These: light-weight, unbulky travelling companions to a variety of accessories.

INCOMING COLOURS—four bright ideas for spring; new variations of important casts . . . to use as bases for current colour promotions. Mark: lemon yellow, fir green, raisin brown, clearwater blue.

EARLY LINENS; YOUNG PRICES: transition dresses of linen or with a linen look. Stock them now to sell early . . . and later as warm-weather uniforms.

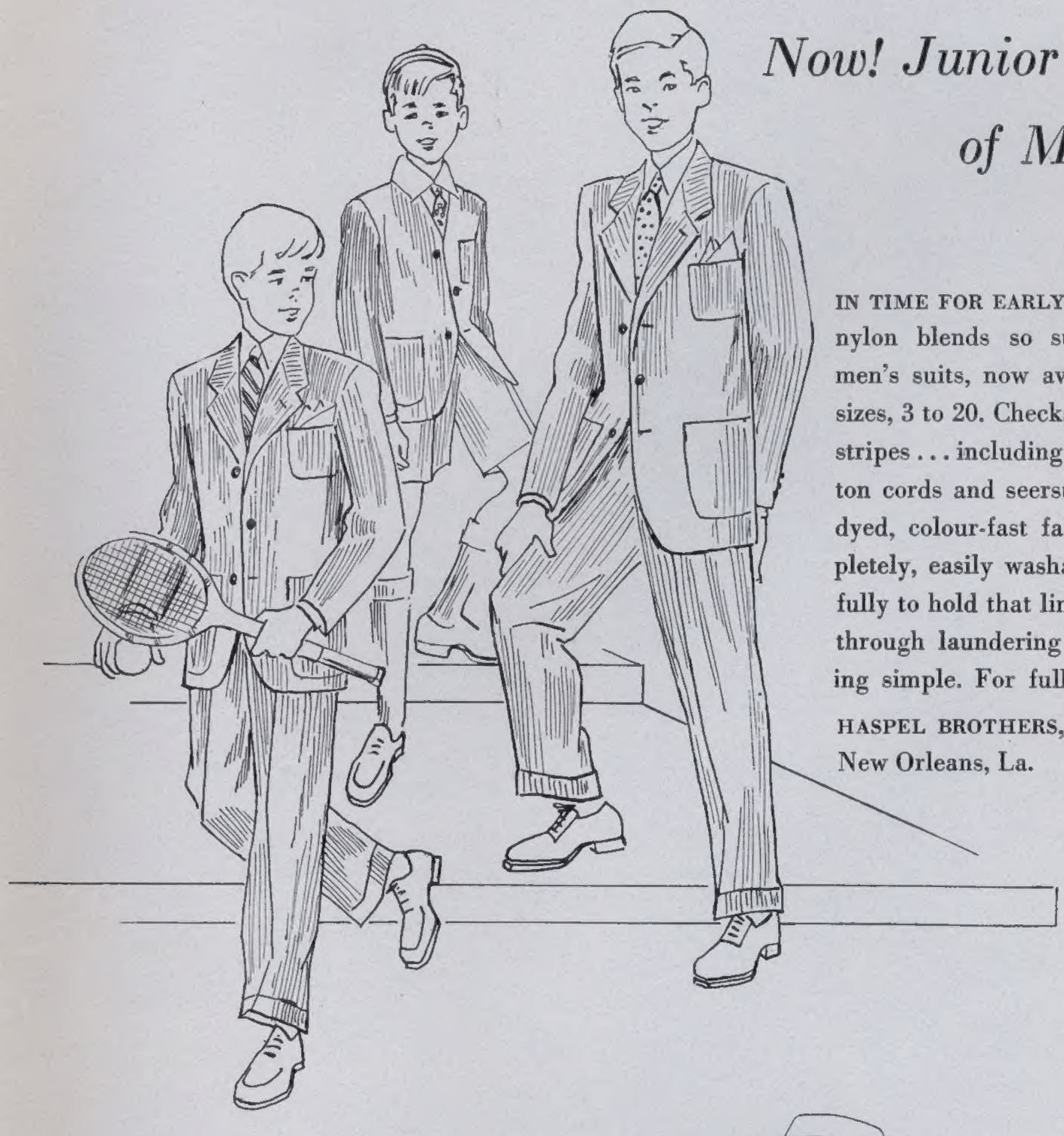


MATERNITY WARDROBE . . . INVESTMENT $136. Box-jacket suits, shirtwaist dresses, separates that are both maternity fashions *and* fashions for spring.



FIRST REPORT: PARIS COLLECTIONS. Lines, colours, details that have made news in Paris, that will make news in America. For notes on the authors of the news, see "Paris Directory", pages 4 through 7 of this Trade Edition.

As we go to Press



Now! Junior Editions of Men's Washable Clothes by HASPEL

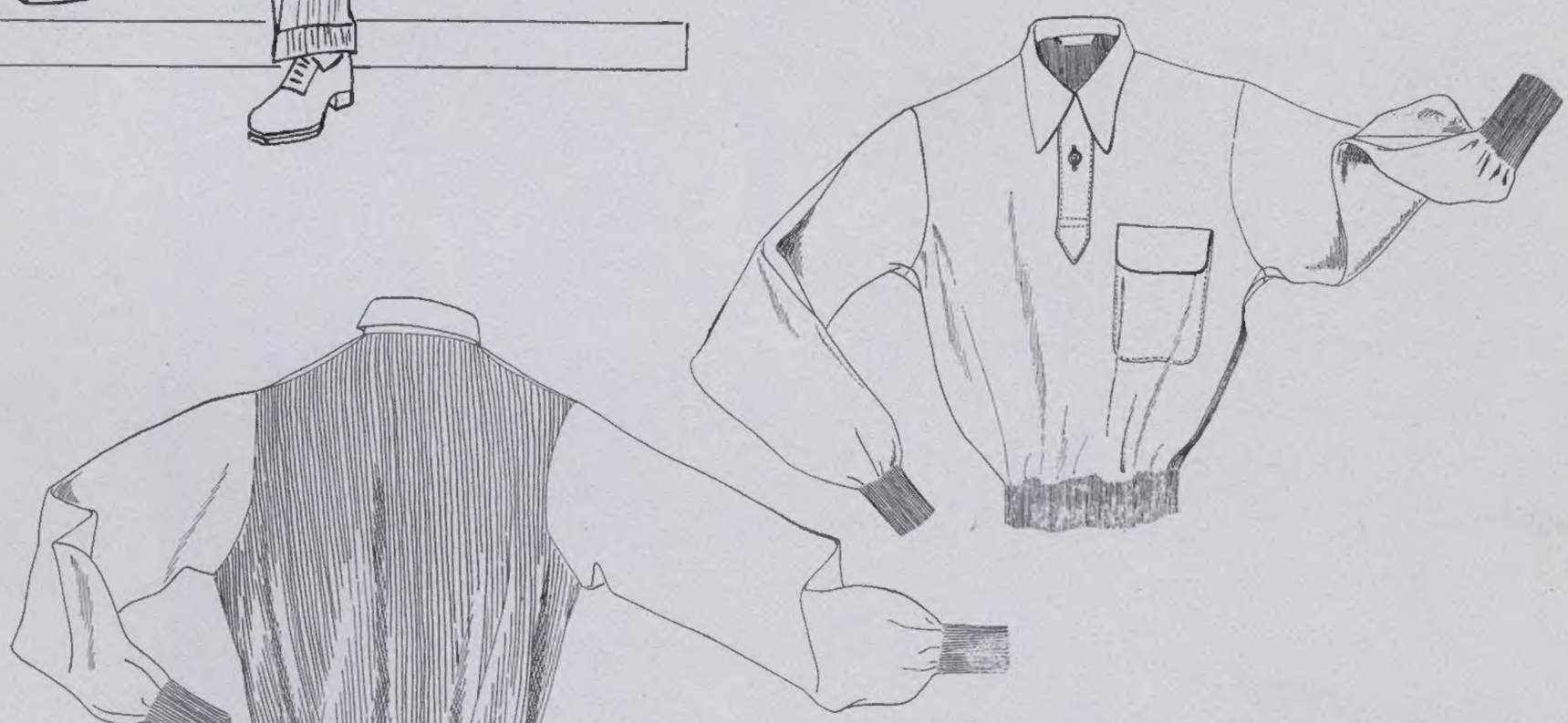
IN TIME FOR EARLY SELLING: The same nylon blends so successfully sold in men's suits, now available in all boys' sizes, 3 to 20. Checks, plaids and corded stripes . . . including crease-resistant cotton cords and seersuckers . . . in yarn-dyed, colour-fast fabrics that are completely, easily washable. Tailored skillfully to hold that line in the lapels even through laundering and to make ironing simple. For full particulars, write:

HASPEL BROTHERS, INC.
New Orleans, La.

	Cottons	*Nylon Blends*
ETON SUITS *(3-10)*	*$5.35*	*$ 5.95*
RUGBY *(4-12) Short pants*	*5.95*	*7.15*
Long pants	*7.15*	*8.95*
CADET *(12-20)*	*8.95*	*10.75*
CADET *(12-20) Robust*	*9.55*	*11.35*

PLEASE NOTE!

This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.



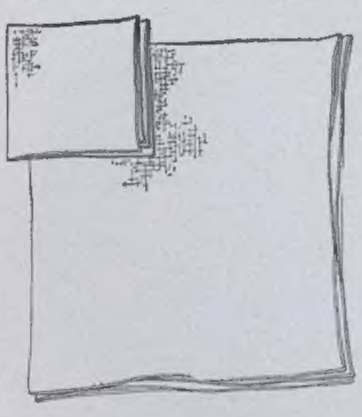
All-Star Sports Shirt: VAN G·I·V·E

Here is a sports shirt that combines handsome styling with all the qualities needed for active sports. The news is in the back: a specially-constructed knitted cotton fabric which is guaranteed not to sag or shrink; to give freely with body action, snap back into place. "Van Gab" rayon gabardine in the front and the long or short sleeves.

Wind-resistant and washable, the shirt is ideal for all active sports; its well-tailored front makes it wearable with a jacket. Sizes: small, medium, large, extra large. Colours (matching back) : light blue, green, maize, grey; (contrasting back) light blue/bright blue, maize/yellow, wine/bright red, many other combinations. #Van G·i·v·e; (long sleeves) $42.00 dozen, (short sleeves) $36.00 dozen.

PHILLIPS JONES CORP. (VAN HEUSEN)
1225 Broadway, N. Y. C.

Large or Little Linen: Little-Price Fashions



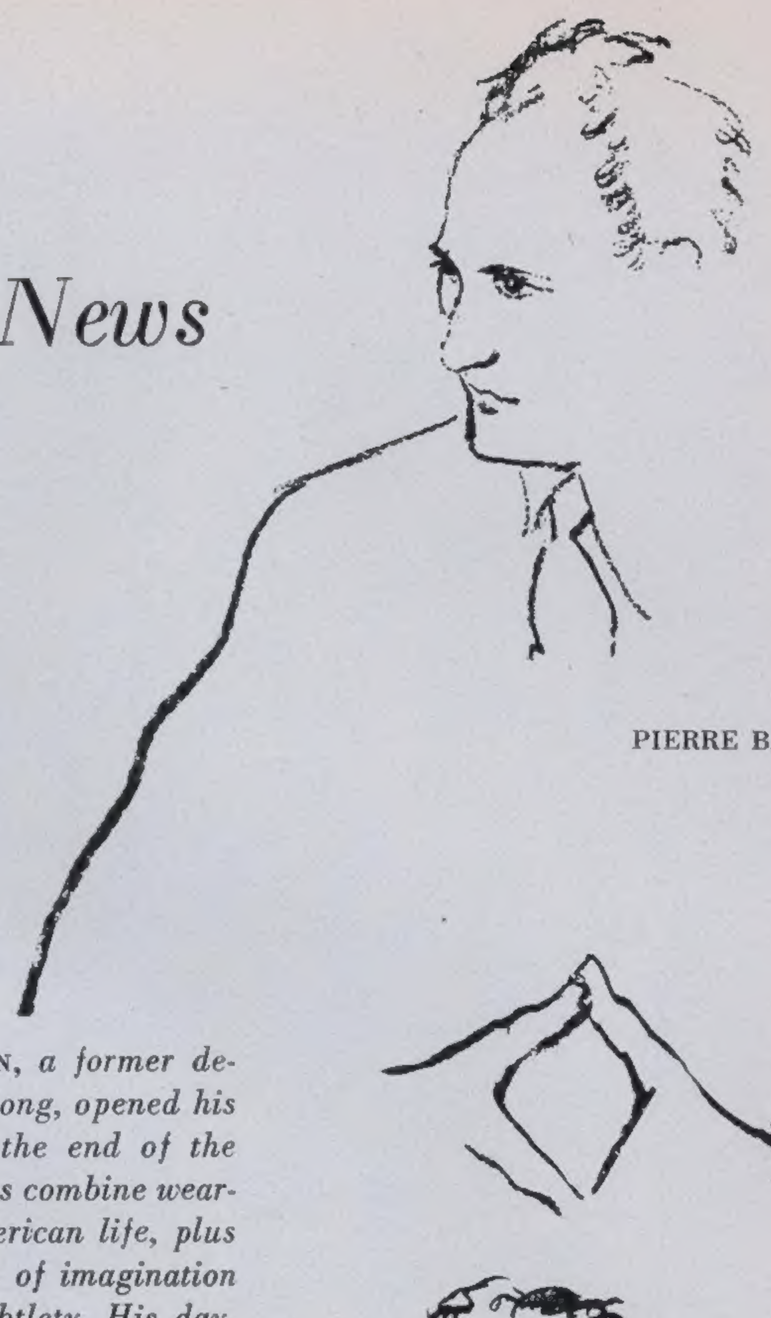
There's more fashion than money in these hand-hemmed pure Irish linen handkerchiefs. *The fashion: the sizes*—the 17-inch square a new proportion in accessories; the 8-inch square plays a pretty role of a glove handkerchief. *The fashion: the colours*—a scale of pale pastels—yellow, pink, blue, grey, mauve, green. *The "money": $4.75* a dozen for the large (#69HRC) ; $1.85 a dozen for the small (#K24). Delivery: immediate.

YORK STREET FLAX SPINNING COMPANY ("BEST SELLER")
107 Franklin Street, N. Y. C.

All prices quoted are wholesale.

PARIS DIRECTORY: *Names in the News*

Pictured here: a few of the names that are making news in Paris. Names that appear . . . repeatedly . . . in trans-Atlantic cables. Names that are hailed and applauded by American store buyers. Names that are recognized and respected by your customers. We present a cross-section of French designers, with notes on their fashion greatness. Watch for their names in the news . . . see Vogue's pages 124 through 129 for news from current Paris collections.



PIERRE BALMAIN

PIERRE BALMAIN, *a former designer with Lelong, opened his own house at the end of the war. His designs combine wearability for American life, plus a strong touch of imagination and French subtlety. His daytime clothes have marked simplicity; his evening gowns—lavishness.*

PIERRE BALMAIN
44 Rue François I, Paris



MLLE. MAD AND MME. CARPENTIER

MAD CARPENTIER *opened on the eve of the last war, and has a much-admired instinct for timeless line and cut. Both Mlle. Mad and Mme. Carpentier were with Vionnet—to whose customers they now cater—in addition to many visiting Americans.*

MAD CARPENTIER
38 Rue Jean Mermoz, Paris



JEAN DESSÈS

JEAN DESSÈS, *an Egyptian-born Greek, has been in the bright circle of the Couture spotlight for two years. Dessès creates with a hand that is dashing and unafraid. The inspired results: flattering décolletages; clothes with easy and young movement of line.*

JEAN DESSÈS
1 Rue Rabelais, Paris



MARCELLE CHAUMONT

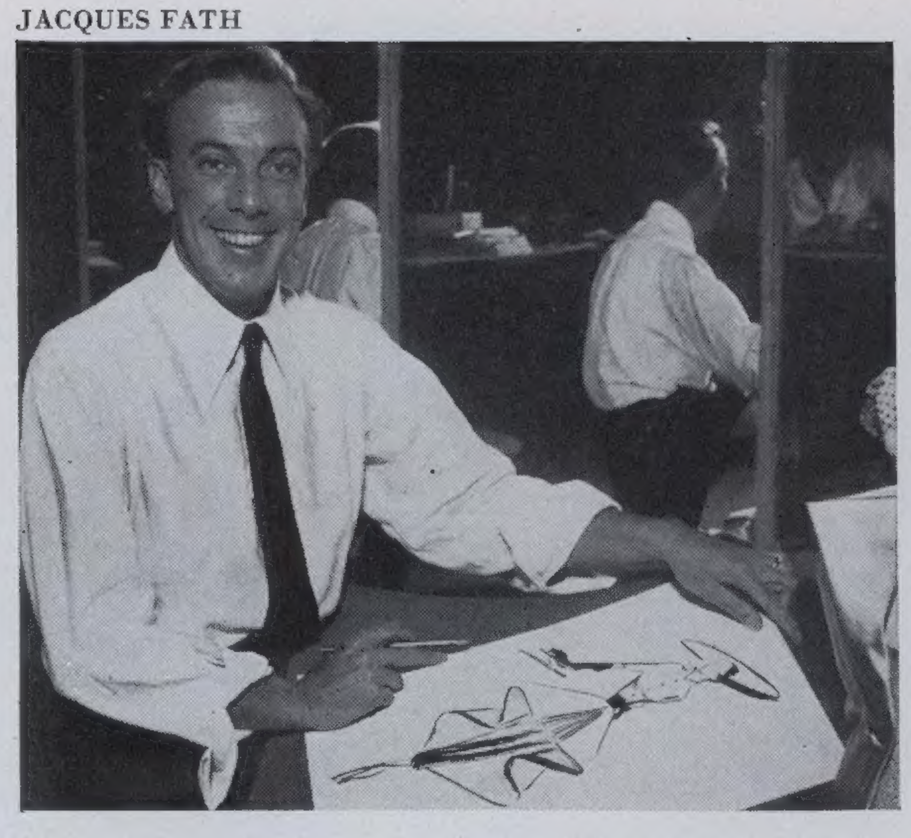
MARCELLE CHAUMONT *retains the interesting cut and line of Vionnet, under whom she worked. The Chaumont collection is usually small—but is almost sure to include one of the outstanding fashions of the season. Typical: bouffant and cloth-lavish ball gowns.*

MARCELLE CHAUMONT
19 Avenue George V, Paris

BALENCIAGA *changed from buyer to designer in 1936—when he was an instant success. His is the polished elegance of a master of the Couture. His sense of proportion and cut make his clothes always in fashion, even* avant-garde. *He has two couture houses in Spain. He leads an extremely quiet life in Paris, is almost a "man of mystery" . . . hence no Balenciaga picture here.*

BALENCIAGA
10 Avenue George V, Paris

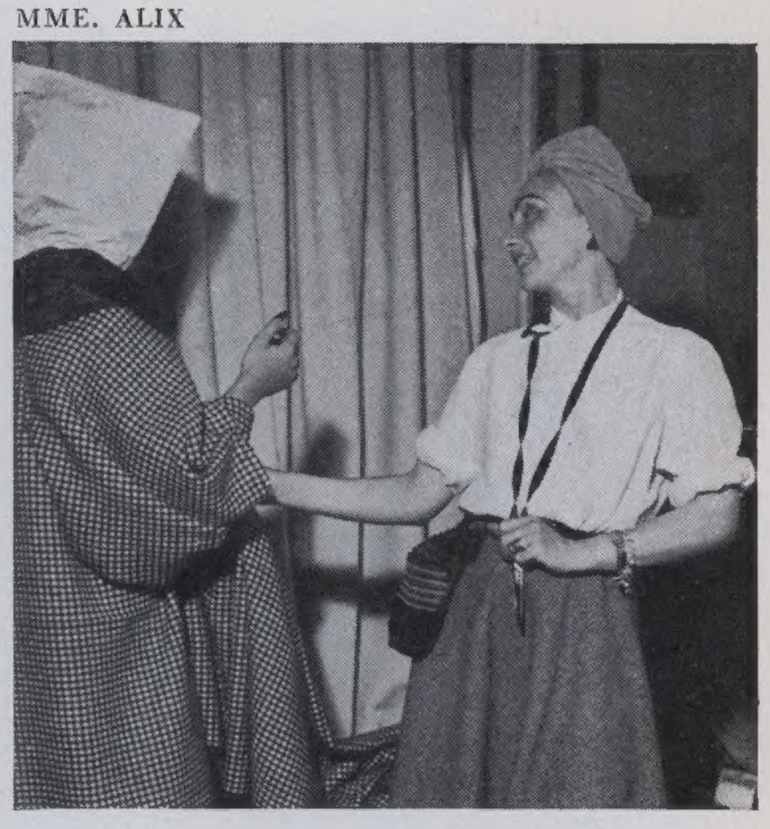
JACQUES FATH



JACQUES FATH *is a postwar house with recent spectacular success in America. Fath's collections are as vivacious as their designer—marked by imagination, often fantasy . . . but always extremely wearable and suited precisely to American life.*

JACQUES FATH
30 Avenue Pierre I de Serbie, Paris

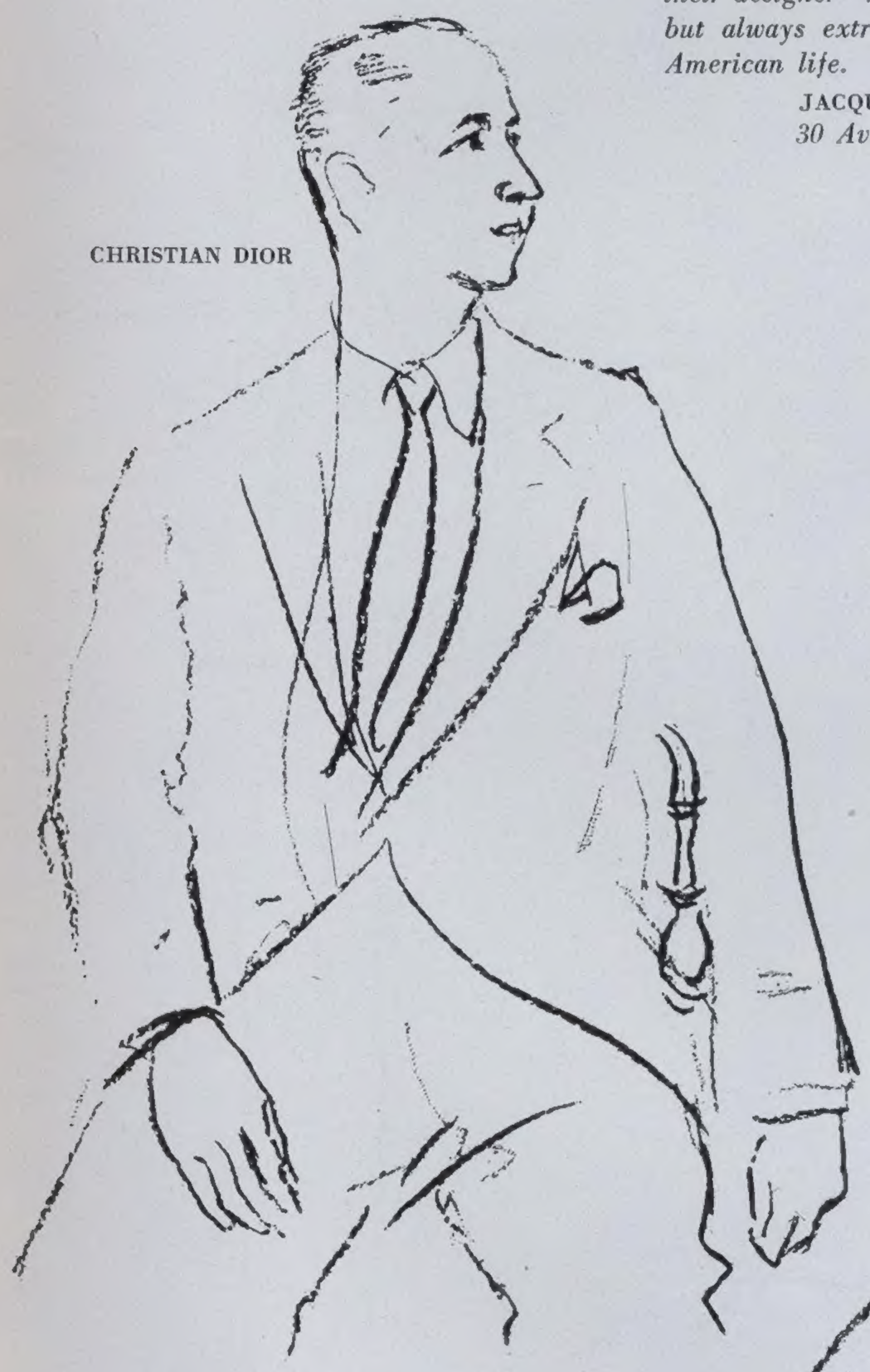
MME. ALIX



THE HOUSE OF GRÈS—*now directed by Mme. Alix —creates clothes with an unerring sense of good taste, timeless in their elegance. Apparent always: interesting variations on Grecian drapery manipulations in stiff, lavish fabrics.*

GRÈS
1 Rue de la Paix, Paris

CHRISTIAN DIOR



CHRISTIAN DIOR *is the dynamic, meteoric showman of the Couture. In all his collections, there is something of the sensational, and —importantly—something that is sure to forecast a trend. Awarded recently the French Legion of Honor, Dior nevertheless leads a quiet life in Paris.*

CHRISTIAN DIOR
30 Avenue Montaigne, Paris

JACQUES GRIFFE



JACQUES GRIFFE *launched himself as a couturier after the last war. A disciple of Vionnet, he has a particularly deft skill in cutting. Strictness and simplicity mark his fine all-day dresses. Another highlight: luxurious at-home gowns.*

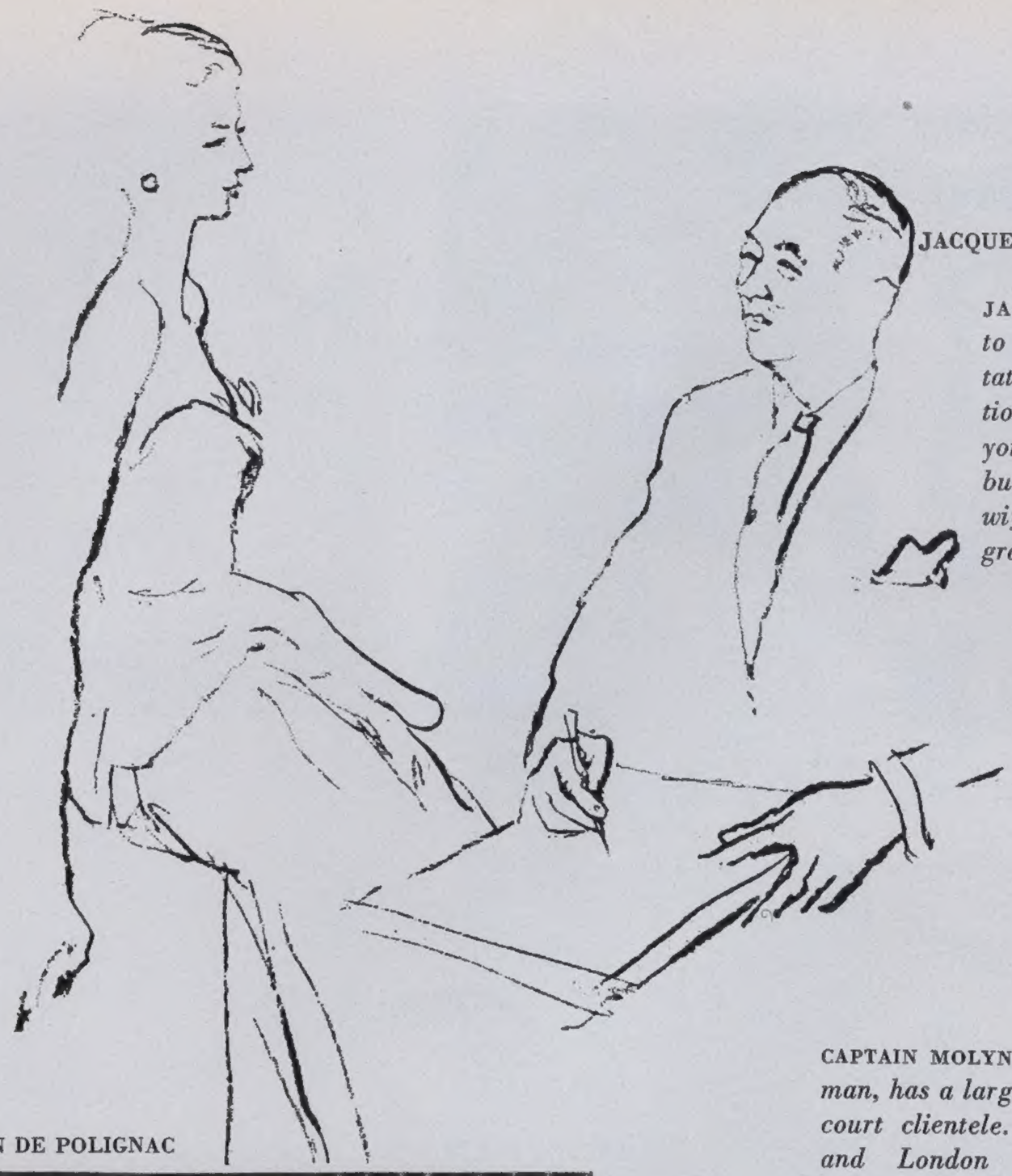
JACQUES GRIFFE
29 Faubourg St. Honoré, Paris

JEANNE LAFAURIE



JEANNE LAFAURIE *was a dressmaker before the war. Her young house is now full of ideas . . . and each collection reflects the great understanding of fabric and the deep colour sense which she projects particularly well into her beautiful evening gowns.*

JEANNE LAFAURIE
9 Rue Quentin Bauchart, Paris



JACQUES HEIM

JACQUES HEIM, *a frequent visitor to America, built his fine reputation with his* jeune fille *section—young clothes at slightly younger prices. Backdrop to his business is his active family: his wife, son and daughter and grandmother Heim.*

JACQUES HEIM
15 Avenue Matignon, Paris

THE HOUSE OF PAQUIN *is British-owned and currently guided by M. Claverie. Its First-War reputation was built on fine work with fur and fur-trimmed greatcoats. The tradition remains, and the house has won added repute with exquisite lingerie.*

PAQUIN
3 Rue de la Paix, Paris

COUNTESS JEAN DE POLIGNAC

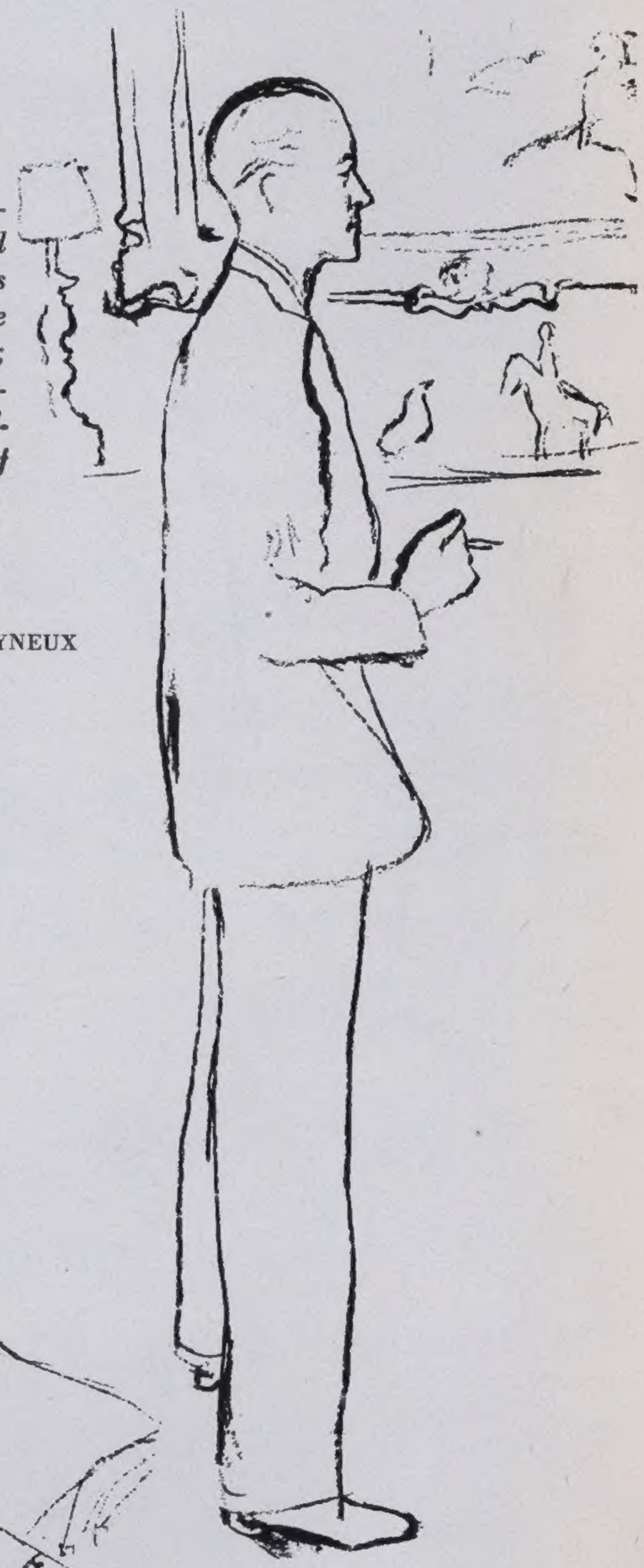


THE HOUSE OF LANVIN—*one of Paris's oldest—has kept its reputation for fine workmanship under Countess Jean de Polignac, daughter of the founder. From Lanvin: beautiful embroidered detail, outstanding women's dresses . . . and always, bouffant young ball gowns.*

LANVIN
22 Faubourg St. Honoré, Paris

CAPTAIN MOLYNEUX, *an Englishman, has a large diplomatic and court clientele. Both his Paris and London collections are marked with great wearability; his is the suit that "lives forever". A great collector of modern painting, Molyneux himself paints as a hobby.*

MOLYNEUX
5 Rue Royale, Paris



CAPTAIN MOLYNEUX

MME. MANGUIN

MANGUIN, *daughter of the painter Manguin, is herself a collector of modern painters. Her clothes, shown against the elegant décor of her showrooms, are plotted toward the youthful and the wearable . . . and have won much admiration with American buyers.*

MANGUIN
12 rue François I, Paris

The sketches, which originally appeared in the February 1949 issue of French Vogue, were done by ERIC, Vogue's great fashion artist.



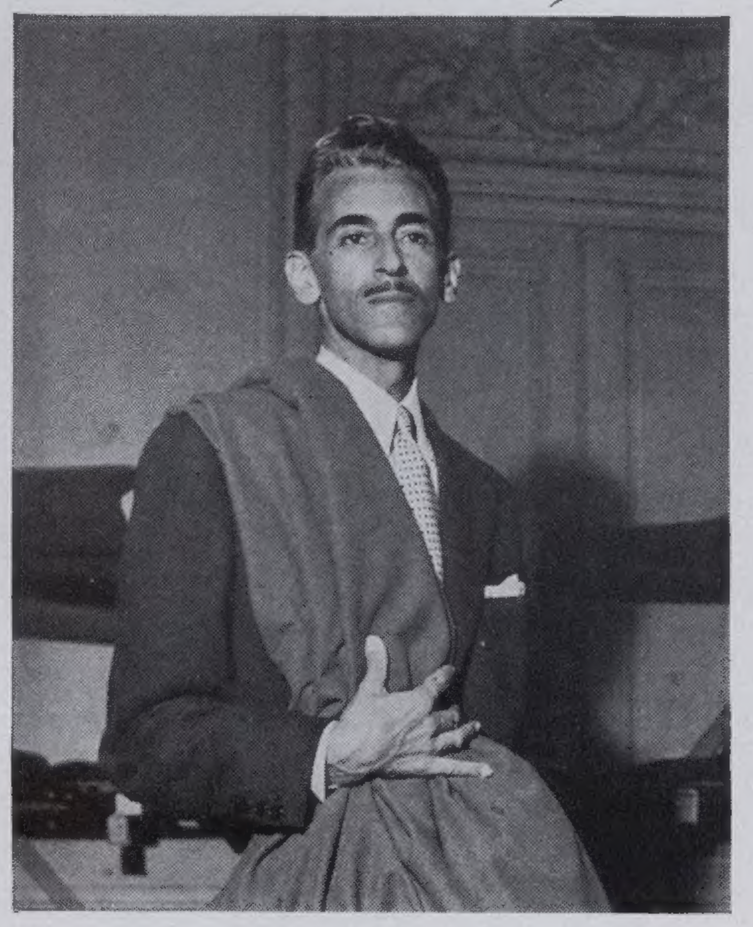
RAYMOND BARBAS

THE HOUSE OF PATOU—*known since World War I—is now directed by Jean Patou's sister and her husband, M. and Mme. Barbas. The house still caters to a distinguished Old World clientele, is still outstanding for its fine workmanship and hand details.*

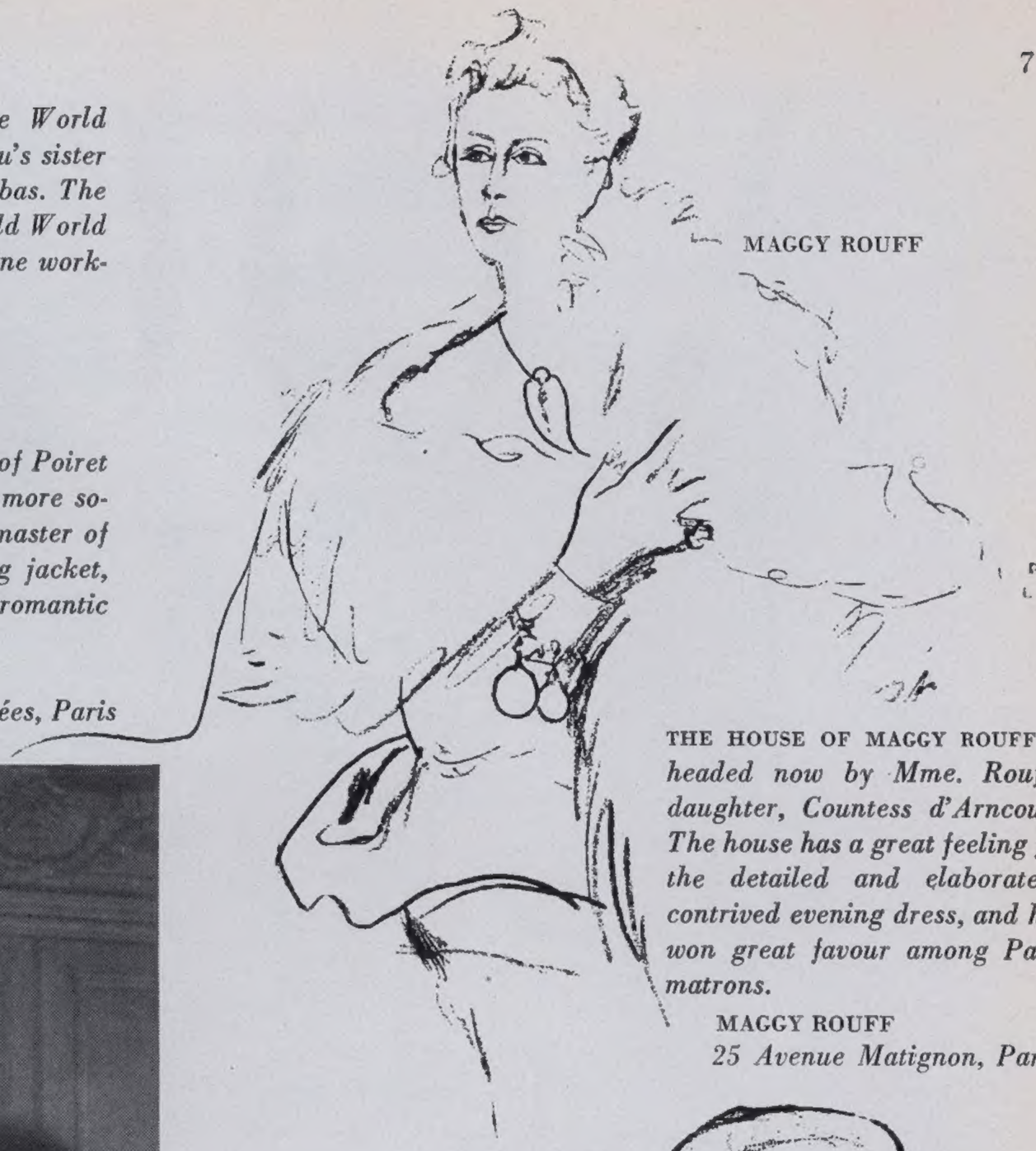
JEAN PATOU
7 Rue St. Florentin, Paris

ROBERT PIGUET, *a Swiss, was a pupil of Poiret and before the war designed for the more sophisticated Parisians. Today he is a master of the "little wool dress" with matching jacket, of crisp coats, and of both "chic" and romantic evening gowns.*

ROBERT PIGUET
3 Rond Point des Champs-Elysées, Paris



ROBERT PIGUET



MAGGY ROUFF

THE HOUSE OF MAGGY ROUFF *is headed now by Mme. Rouff's daughter, Countess d'Arncourt. The house has a great feeling for the detailed and elaborately-contrived evening dress, and has won great favour among Paris matrons.*

MAGGY ROUFF
25 Avenue Matignon, Paris



MARCEL ROCHAS



MME. SCHIAPARELLI

MARCEL ROCHAS *is a well-established house with a reputation for clothes of great wearability. Rochas' evening dresses, particularly, are noteworthy both in France and America.*

MARCEL ROCHAS
12 Avenue Matignon, Paris

MME. SCHIAPARELLI—*who began her career selling sweaters—is an animator of fashion and of Paris society. Famed for her brisk, unique way with a suit, her flair and originality give every season a new idea: a colour, a line or an inventive new trend.*

SCHIAPARELLI
21 Place Vendôme, Paris

TO SELL FASHION, QUOTE

VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: MARCH 2ND.

To sell accessories/shoes

FLOWERS/SCARFS/GLOVES

VOGUE SAYS: "Fasten a clump of flowers to your handbag"
VOGUE SAYS: "Tuck carnations in your pocket"
VOGUE SAYS: "Spring gesture—long-stemmed roses in a shallow neckline"
VOGUE SAYS: "Giant geraniums—sharpening for dark colours"
VOGUE SAYS: "News for sweaters—bright scarf, flowers"
VOGUE SAYS: "News—scarf and carnations at your waist"
VOGUE SAYS: "Encircle your waist with a scarf"
VOGUE SAYS: "News—silk twill stole"
VOGUE SAYS: "This-spring idea—pale rose against a scarf"
VOGUE SAYS: "Fashion signature—long brilliant gloves, scarf"
VOGUE SAYS: "Gloves in warm tones echo shoe leathers"
VOGUE SAYS: "Wear a billowing scarf of white organdie"

HANDBAGS/JEWELLERY

VOGUE SAYS: "Faille clutch bag—neat shape, spring-summer cloth"
VOGUE SAYS: "Pearls wound in white chiffon—fashion statement"
VOGUE SAYS: "This-spring news—single bold pins"
VOGUE SAYS: "Wear two-at-a-time pins"

SHOES

VOGUE SAYS: "Blond calfskin country shoe—cool, casual, summery"
VOGUE SAYS: "City valuable—alligator opera pump"
VOGUE SAYS: "Bare outline of a dinner sandal—black suède"
VOGUE SAYS: "Evening pump with a flower clip—entertaining idea"

To sell fashions/fabrics

VOGUE SAYS: "Linen—growing fashion for early spring in town"
VOGUE SAYS: "Spring plan, summer prospect—linen dress"
VOGUE SAYS: "Early linen separates—good town plan"
VOGUE SAYS: "Look and feel cooler than anyone—in linen"
VOGUE SAYS: "Knitted slip dress—new stand-by"
VOGUE SAYS: "News—soft checked rayon barathea"
VOGUE SAYS: "New summer treasure—city-country rayon chambray"
VOGUE SAYS: "Neat sheer rayon print—coming summer fashion"

To sell the fashion of colour

VOGUE SAYS: "Fir green—coming-in colour"
VOGUE SAYS: "Trick of brilliance—black with clear colour"
VOGUE SAYS: "High, clear blues—on the way in"
VOGUE SAYS: "Citrus yellows—on the way in"
VOGUE SAYS: "Raisin brown—marvelous-for-daytime colour"

To sell nylon lingerie/corsets

VOGUE SAYS: "Nylon lingerie is enchantingly pretty"
VOGUE SAYS: "Night lightness—pale pink nylon gown"
VOGUE SAYS: "Light sleeper—nightgown of nylon tricot"
VOGUE SAYS: "Nylon net underdress for under summer sheers"
VOGUE SAYS: "Nylon tricot slip—a bubble's weight"
VOGUE SAYS: "Nylon chemise—cool undercoverage for summer"
VOGUE SAYS: "Nylon lingerie has wonderful speed in drying"
VOGUE SAYS: "Nylon lingerie has famed lightness"
VOGUE SAYS: "Nylon corset moulds the figure diplomatically"
VOGUE SAYS: "Nylon all-in-one gives control without pressure"
VOGUE SAYS: "Nylon brassière gives this year's rounded bosom"

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE.

a. on 16" x 20" unmounted display sheets *b. on 12" x 15" mounted display sheets* *c. on 5" x 7" tent cards for counters*

Check the number and type of each card wanted and return this coupon to us, please (3/1)

VOGUE SAYS: *"Wear white gloves, white flowers—and often"*
b ☐ *c* ☐
VOGUE SAYS: *"Hoop earrings for a year of short hair"*
b ☐ *c* ☐
VOGUE SAYS: *"Wear countless pearls this spring"*
b ☐ *c* ☐
VOGUE SAYS: *"Exaggerate a scarf this spring"*
b ☐ *c* ☐
VOGUE SAYS: *"Satchel-shape handbag—established, continuing"*
b ☐ *c* ☐
VOGUE SAYS: *"Patent leather shoes—coming more and more"*
a ☐ *b* ☐ *c* ☐
VOGUE SAYS: *"Perfectly plain opera pump—classic fashion"*
a ☐ *b* ☐ *c* ☐
VOGUE SAYS: *"This-spring colours—garden colours"*
a ☐ *b* ☐ *c* ☐
VOGUE SAYS: *"Grey flannel suit—wonderful opening for accessories"*
a ☐ *b* ☐
VOGUE SAYS: *"Nylon girdle—new marvel of lightness"*
a ☐ *b* ☐ *c* ☐

NAME_____

STORE NAME_____

ADDRESS_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

DELMAN



Presents a
Shining New Star
NAVY BLUE PATENT LEATHER
in little more than
"VIOLIN STRINGS"
brilliantly arranged
in pretty patterns
to create a series of
Strip-Tease
SANDALS
that could well make poets
pause and sing
sentimental sonnets
of your feet,
from $22.95





ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET
PLAZA 9-7600

Navy Blue Patent Leather by Sterling

Lord & Taylor, New York
Carson Pirie Scott, Chicago
Hudson's, Detroit
Halle Bros., Cleveland
Roos Bros., San Francisco
Neiman-Marcus, Dallas

Adelaar



HAT BY MR. JOHN

There's always
something different about
an Adelaar blouse.
This time it's the Buster Brown
collar, stiffened to sit
pretty (ditto the cuffs).
All of it in the finest
rayon tissue faille . . .
white, pink, Alice blue, jonquil,
lipstick red, navy.
Sizes 30 to 36. About $7.95*. *SLIGHTLY HIGHER IN THE WEST
At fine stores everywhere.
For store nearest you,
write Adelaar, 525 Seventh Ave.,
New York.



Young-Timers are faithful to the fact nothing beats an exclusive Bendel Original when it comes to that all-important Spring Suit. As witness the distinctive "collar-over-lapel," handsomely detailed pockets, well-defined waistline. Of beige or grey worsted sharkskin . . . also navy worsted gabardine. Sizes 10 to 18 . . . $69.95.

Young-Timers
Fourth Floor

Henri Bendel
10 WEST 57
NEW YORK 19 NY



"of san francisco"
city of sophisticates and superlatives
...of longest bridges and suddenest hills,
and fairest flowers
and smartest women

Lilli Ann of san francisco



HURRELL PHOTOGRAPH — HAT BY MR JOHN

Lilli Ann of San Francisco does wonderfully effective newsy spring suits, all brilliantly tailored with custom built-in shapes, half-lined skirts, perfect details...all in exciting fashion story routines. This one comes in Lillasheen, a fine lustrous gabardine woven specially for Lilli Ann, or finest worsted flannel...the smartest spring colors...sizes 10 to 20 ...about eighty dollars... at fine stores everywhere.

TELEPHONE YOUR
LOCAL WESTERN UNION
BY NUMBER

Ask Operator 25 for name
of store nearest to you
or write Lilli Ann,
973 Market Street,
San Francisco.

OPERATOR 25

Vogue
March 1st, 1950

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 115, No. 4
Whole No. 1844



Silk on silk,

in Traina-Norell's

most beautiful silhouette

of spring.


Spring checks in...with a look unerringly 1950—
paper-thin silk taffeta, soft blouse,
soufflèd sleeves...sharp contrast
to a straight skirt, in navy and white. 60.00
B. Altman, New York; C. Crawford Hollidge, Boston;
I. Magnin, California-Seattle.
LARRY ALDRICH
LARRY ALDRICH
NEW YORK

Now the romantic day dress—
thin black silk and wool, the top
cut close and low. Flying panels over
the wand-slim underskirt of checkered
taffeta. Deep cuffnotes of taffeta.
By Maurice Rentner, 10 to 16, 195.00.
Fifth Floor, New York.





HAT BY IRENE



The best designers in the country are using fabrics marked TEBILIZED* for tested crease-resistance

They know that Tebilized stands for a superfine and tested crease-resistance that lasts the fabric's lifetime. It is a distinguishing mark of some of the finest fabrics currently in fashion. Such as Dumari's Yippi,* that magnificent spun rayon with a linen-y look and feel. See it here in Kane-Weill's double-breasted coat dress (left) Star-Maid's brief-jacketed sun dress (lower left) and Herbert Sondheim's dress with the tatting bands (lower right). At fine stores everywhere. For store near you and further facts on Tebilized, write T. B. Lee Co., Inc., 101 West 31st Street, New York 1, N. Y.



*Reg. U. S. Pat. Off.



want to look beautiful?

take a look—



Two new notes for spring—the asymmetric line and texture contrast—here expressed in rayon crepe, rayon lace.

it's a **RAYON** spring





When fullness appears, it's concentrated—as in this wing-sleeved rayon crepe with fluid skirt panel.

Fashion-beloved beige appears with a pocketful of printed scarf—in the vivid colors so certainly rayon.

lucky you beautiful you, with new rayons-to-wear in your favorite store, and spring just around the corner! What other fiber, what other fabric, is so gaily colored, so softly textured, so surely in step with fashion? What else gives you such variety at such thoughtful prices... so washable, so cleanable.

—YOU'RE RIGHT — SO RIGHT — IN RAYON —

It is to help you look your loveliest that Du Pont has assembled, on this and the following pages (do see them all!), exciting glimpses of the top fashion news in this rayon spring.

DU PONT
REG U S PAT OFF

for playtime.

Dressmaker details and deft drapery complement the "hand" of this rayon sheer.

Crisp rayon taffeta creates an exciting after-dark silhouette.

Formal, and oh, so feminine! Ballerina bodice above a cascading skirt of rayon marquisette.

Portrait of a lady in rayon taffeta, the year-round favorite that's newest this spring in pale, changeable tints!

Wide-open neckline, stem-slim skirt —spring's newest look *depends* upon smooth-draping rayon creped sheer.

. . . for fun time it's a RAYON spring





Queen of the courts in pleated, practical spun rayon in a textured weave.

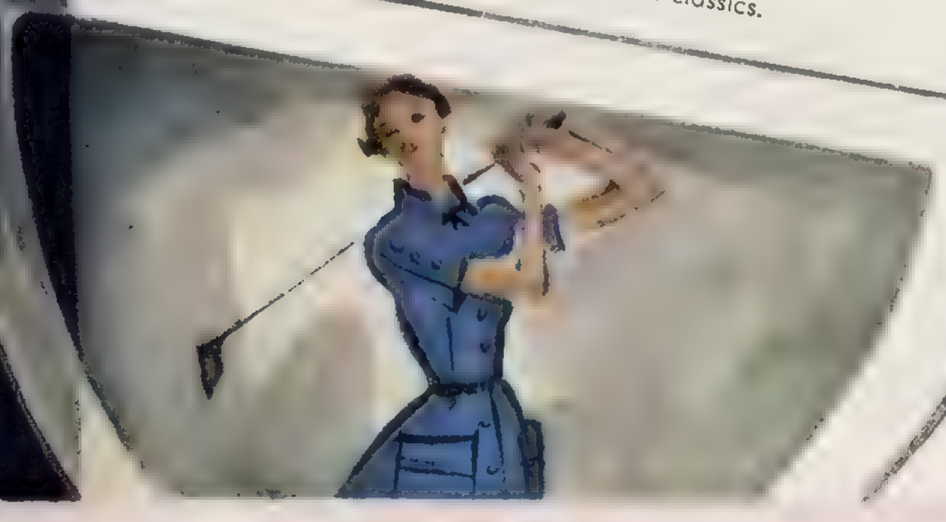


Seek summer sun in a new summer fabric —cool, washable rayon tweed!



This year's sun dresses in rayon faille claim jackets that button snug—look one piece!

Cool spun rayon tailors crisply in spring versions of perennial golf and casual classics.



Gay swim-suits keep their live colors . . . because they're rayon!



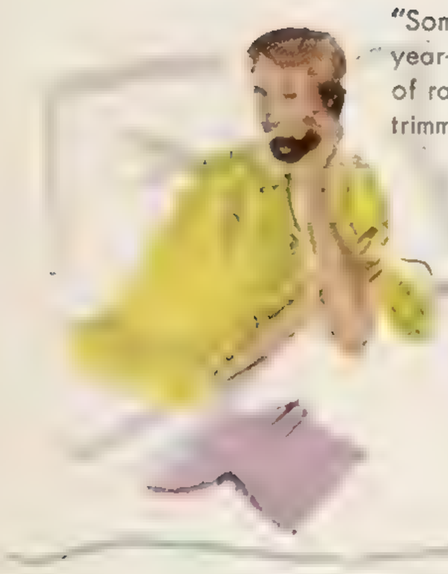
Rayon sharkskin dressmaker suit that holds its lines—even when wet!

in moonlight . . . in sunlight . . . your coolest, lightest, loveliest wearables are made of fashion-right rayon. Beautifully draped, brilliantly patterned, yet their good looks are long-long-wearing . . . that's the wonder of rayon!

Check the clothes you love best, indoors and out . . . check the newsworthy styles bowing in this spring . . . **you're right . . . so right . . . in rayon**—and this year fashion says it's sure to be a rayon spring!

DU PONT
REG U. S. PAT. OFF.

for a carefree, cherished private life it's a RAYON spring



"Something soft and frilly"—this year—starts with the sheerest of rayon georgettes lavishly trimmed with sunburst lace



Two for the train—crisp, packable, man-tailored —are bright and practical in rayon.



Cap sleeves are young, gay, enchanting by night—and sheerest of sheer rayon chiffon belongs in the trousseau this spring.



Shorties are fun—cool—comfortable —in easy-washing, little-ironing rayon crepe.





That beloved peignoir line adds back interest to this flowing gown of oh-so-pretty rayon.



Slips have low-cut sweetheart necklines, hug waist smoothly —wash and wear in rayon satin, rayon crepe.



Black is big news in summer fashions—good news year round in glamorous dance sets. Rayon, of course!



Gleaming rayon satin accents spring's cleancut hip lines —molds you for your new spring suit!

next to you . . . you like something nice . . .

And what could be nicer than rayon? Soft, cool rayon . . . woven or knitted . . . filmy or crisp . . . in the breathtaking colors of spring itself.

Rayon's *right* for you . . . underneath it all . . . because it tubs and dries . . . needs so little pressing . . . gives you so much glamour—at such pleasant prices.

Look at the label when you shop. You'll find many of the things you like best—in dresses, suits, lingerie, house furnishings—proudly labeled rayon. America's finest designers fashion clothes in exciting fabrics made of rayon. Fashions from America's greatest houses, in America's best stores, wear a "Made of Rayon" label. And Du Pont, one of America's leading producers of first-quality yarns in both viscose and acetate rayon, has rounded up this springtime preview of fashions to give you a glimpse of some of the exciting achievements of the entire rayon industry.

YOU'RE RIGHT . . . SO RIGHT . . . IN RAYON

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
. . . *THROUGH CHEMISTRY*

Makes you feel more fashionably beautiful !



Beau Belle

The Great New Perfume

by BOURJOIS

Bewitches your skin—
touches you
with magic

Beau Belle suit designed by Anthony Blotta

Beau Belle Perfume . . . $3.50 to $17.50
Purse Flacon of Perfume . . . $2.00
Beau Belle Eau de Cologne . . . $2.50
(All prices plus tax)

HAVE YOU BEEN TOUCHED BY BEAU BELLE ?
Stop at your favorite Cosmetics Counter—for a magic touch of the world's most exciting perfume.

Maurice Rentner does a spring-spirited little suit of Forstmann yarn-dyed wool... belts the cropped jacket, streamlines the skirt. In Baltimore, only at **HUTZLER'S**





a brilliant beauty discovery

Frances Denney

DEEP DOWN CLEANSING CREAM

the first truly different cleansing cream in 50 years

Your charm, your beauty set you apart. You give your beauty the best care, and because your beauty depends upon how well you clean your face, you will be thrilled with new Deep Down Cleansing Cream.

From the very first time you use it your skin will be softer, smoother, have that fresh cared-for look.

Deep Down Cleansing Cream is more thorough—but gentle . . . cleans better than anything you have ever used. There is none of the familiar greasiness of old-fashioned cleansing cream left on the skin.

Yes, Deep Down Cleansing Cream is brilliantly different. It is even less expensive . . . a jar lasts longer, goes farther.

1.50 2.50 4.00 plus tax



jay Thorpe



in our new fashion setting

on the fourth floor...

we present

Oleg Cassini designs

exclusive with us in New York

From our Cassini collection, this exciting
tunic-dress of ruby red taffeta — a fresh statement
of dash and style for spring 1950.

jay thorpe, twenty four west fifty seventh street, new york



Paris points up a pretty wrist...

Prophetic point of fashion focus... right at the wrist! Hansen highlights it with inimitable perfection of detail on fine double-woven cotton. All, all, emphasizing the fascinating feminine wrist! Find them at all fine stores.

Above. *French-designed Couturier glove:*
RÉUSSITE—fashion flash of asymmetry on a longer line, about $4.00
Right. *Two from the Wrister Series:*
AURORA—soft sunburst of embroidered slits, about $3.50 *BON VOYAGE—gay and exciting as a ship's whistle, about $3.00.*

Hansen Gloves
MILWAUKEE 1, WISCONSIN



• PAULINE TRIGÈRE • MAXIMILIAN •
• SOPHIE • VINCENT MONTE SANO •
IRENE • ADRIAN • HATTIE CARNEGIE • CHRISTIAN DIOR • MAURICE RENTNER • NETTIE ROSENSTEIN





for
fashion
firsts
by
the
first
names
in
fashion

Filene's french shops BOSTON

Hattie Carnegie's fresh, new approach
to spring. A frou-chou of white organza tucked in
her new surprise suit silhouette in worsted sharkskin.
Free-swinging jacket, slimly belted in front;
unexpected topping for a spike-slim skirt.

BOTANY BRAND FABRICS



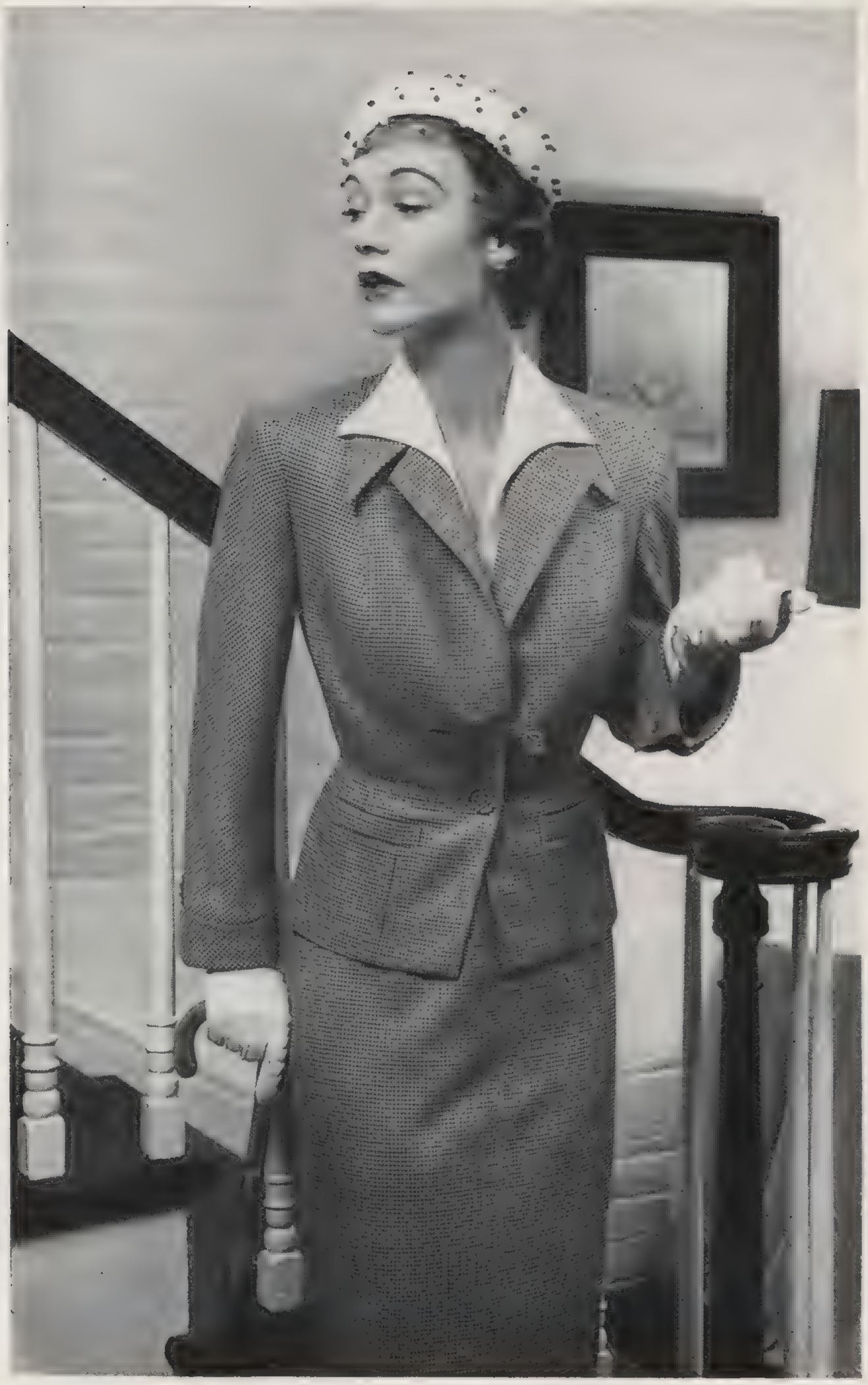
†Replaine ...
aristocrat of Spring's fine worsteds, the ideal fabric for the perfect town costume. Fine virgin wool yarns insure resilience, lustrous beauty and exceptional wear. Available in smart fashions... all wearing the famous Checkerboard label.
Botany Mills, Inc.,
Passaic, N. J.



Look for the "Botany" Brand Label
On Products for Men, Women and Children.

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HAT BY MR. JOHN



in the city of Washington

WOODWARD & LOTHROP

for fashions and gifts



Great fashion boon for you of short stature...our worsted check suit revealing the elegance of understatement. Note the new-slant lapels, short contour jacket, narrow skirt. Checks of black, brown, or navy with white. In sizes for the smaller woman, 10 to 16. $150.



VOODOO

Perfume of the Night

The ounce $40
tax extra

A Completely New Fragrance....by Dana

It has long been the deepest desire of Dana to go beyond the acknowledged powers of perfume . . . to do more than glorify, by surrounding a lovely woman with a glittering veil of fragrance. . . . For Dana believed that perfume could be more than an intriguing accessory . . . somewhere, there must be a hidden essence which could spring the panels to unexplored realms of soul-sweeping excitement. A perfume to conjecture visions of what might be—in mysterious shadows ahead. . . . Voodoo is that vision. Here at last, a perfumed lure to the imagination, a delirious promise of pleasures formerly unexplored. For Voodoo is never unobtrusive . . . its fervent essence stirs, challenges, activates the emotions. Volcanic Voodoo awakens the awareness of all those about you . . . and like a vision of the far beyond, leaves them never quite the same. Voodoo is a completely new perfume. There is nothing like it—there never *has been* anything like it for it contains newly discovered essences never used in perfume before.

Copyright, Dana Perfumes, Inc., 1949



NEIMAN-MARCUS

DALLAS

British Brevitts

Station Wagon Tan,

tawny toned, supple,

natural-grained calfskin.

A new series for

town and country handcrafted in England.

The Guildhall Bouncer—with concealed

heel and cushioned tread.

The Cellini Casanova—firmly

grounded square-toed last.

The Divot Bounder—

with sure-footed inner wedge.

Sizes 3 to 10. AAAA to B. 14.95

PHOTO ERNST BEADLE
ACCESSORIES BY GREATREX

Cast a misty shadow of glamorous color over your legs with "As You Like It"
stockings! Every color in this exquisite hosiery is carefully created to be not only
fashion-right but individually flattering to you. In 15, 20 or 30 denier . . .
51-gauge or Kantrun styles. The skin-tone colors illustrated are HONEY BLONDE,
a golden tone (top), and UNDERTONE, *a light taupe.*

"As You Like It"

HOSIERY

IT'S THE SMART, SOFT LOOK OF . . .

Connie

LO-HEELERS

SKIRT AND BLOUSE BY
SPORTSWEAR ORIGINATORS

Wedge-heeled and wonderful with all your casual fashions . . . so light, glove supple, and suave about your pretty feet. They dance with style . . . their polished leathers glow with brilliant color . . . their quality is unequalled at these prices! **6.95** and **7.95** . . . some styles **5.95**

Guaranteed by Good Housekeeping

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI



beautiful Bryans give you "Spring Fever"

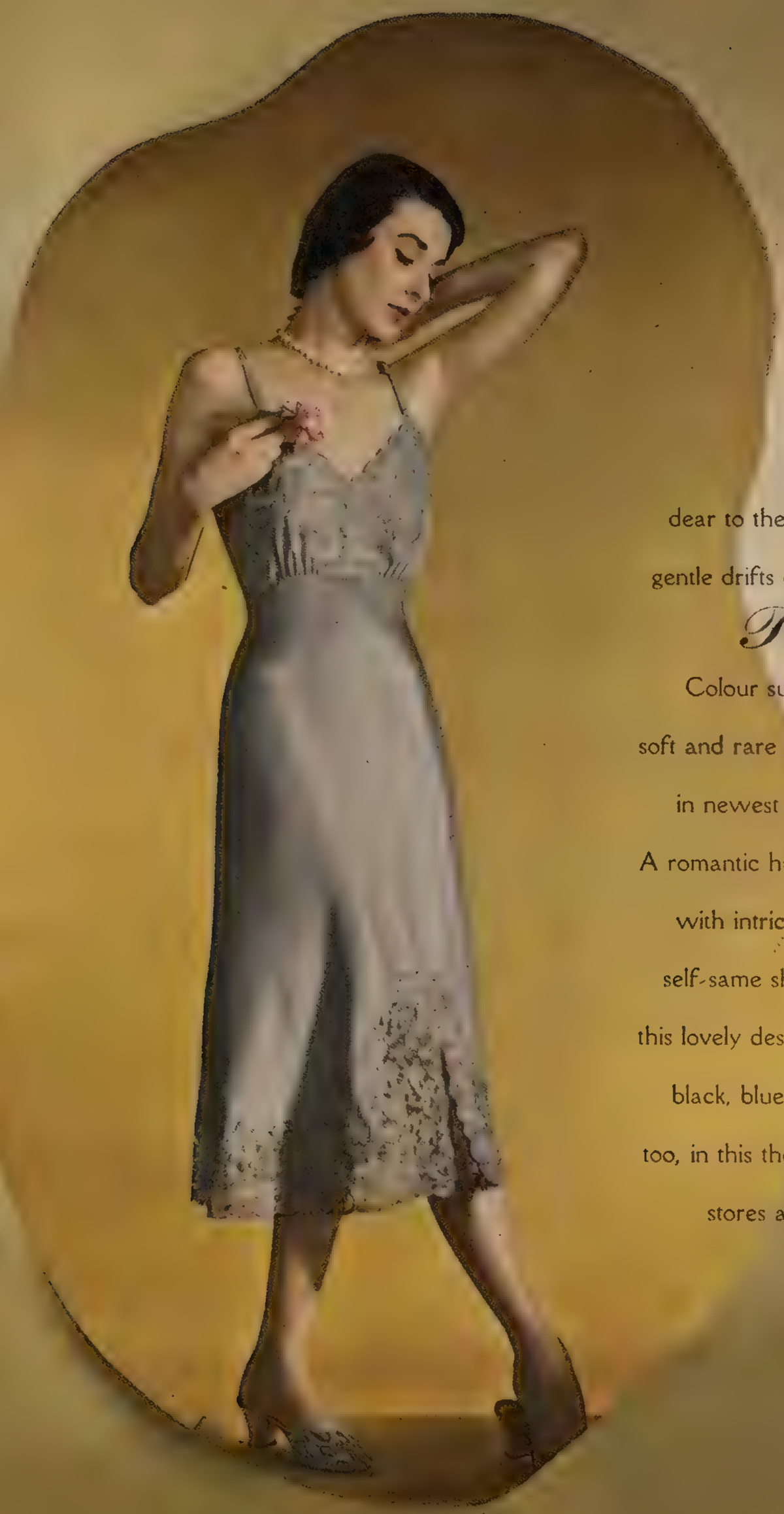
Out of your winter shell! . . . into these gay, airy, skin-beauty colors

. . . as right for the new season as pink is for posies!



. . . and a touch of "Summer Madness"

Sheer! . . . sheer-as-bees'-wings nylon, for day and evening. Foot-beauty styles for every cut of shoe! All yours in beautiful **Bryans** . . . always a shade ahead!



dear to the heart of a woman . . .

gentle drifts of

Pure Silk

Colour surprise! Fischer's sweet,

soft and rare pure silk crepe,

in newest Twilight Gray.

A romantic hue, all etched

with intricate lace dyed the

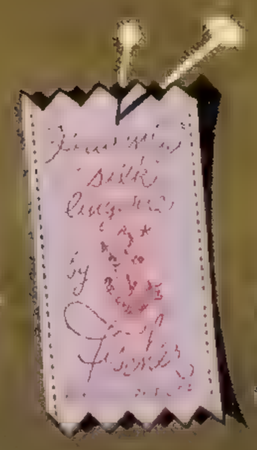
self-same shade. Others in

this lovely design are: brown, pink,

black, blue, navy or white. Petticoats,

too, in this theme. At better

stores all across America.

Heavenly silk lingerie  *by Fischer*

*Reg. U. S. Pat. Off.

Copyrighted 1950, Heavenly *Silk Lingerie, Inc.

in Southern California at the **BROADWAY**

LOS ANGELES
HOLLYWOOD
PASADENA
CRENSHAW



Herbert Sondheim *does the talk-of-the-season shirtwaist dress with free-sweeping columns of pleats. Gray, beige, navy. 69.95.*

KORET'S DUFFLE BAG



The smart woman's stocking wardrobe

is as important to her as her costumes.

She selects exquisitely fine 15 denier

nylon stockings for formal afternoon and evening wear

. . . 30 denier for daytime . . . and

always in correct, fashion-coordinated colors by

McCallum

and **PROPPER**

you just know she wears them!



Debonnaire...

...this proud gray little suit...very slim-stalk of skirt...very trim of jacket. Clearly the **Maurice Rentner** touch...every lovely line reflects his genius. Find it <u>here</u>...most debonnaire... at the vast, incredibly versatile institution...the unique city of shopping that is Kaufmann's.

Kaufmann's

Pittsburgh, Pa.

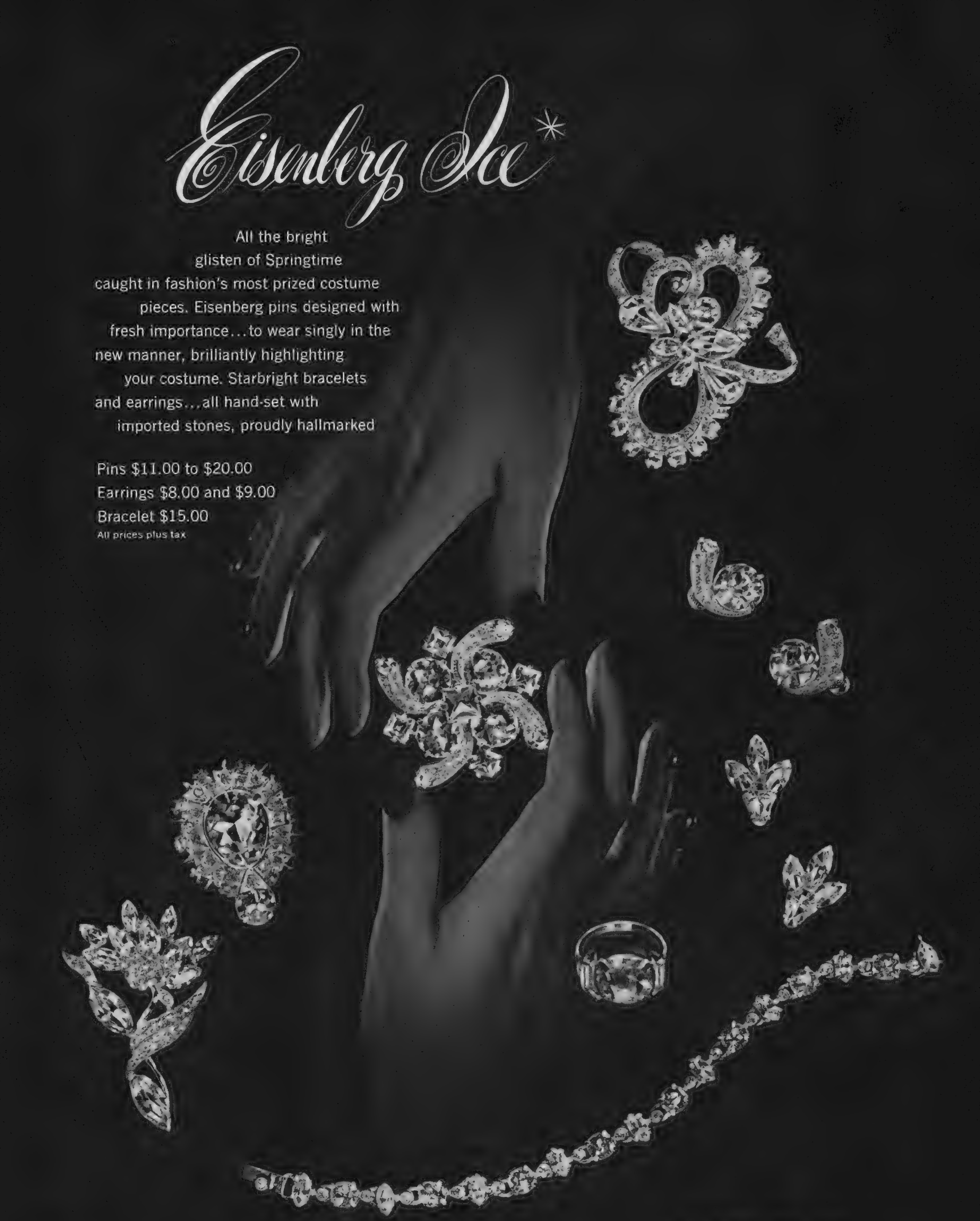
It's out of this world...it's <u>here</u>!

Paul Rand

Eisenberg Ice*

All the bright
glisten of Springtime
caught in fashion's most prized costume
pieces. Eisenberg pins designed with
fresh importance...to wear singly in the
new manner, brilliantly highlighting
your costume. Starbright bracelets
and earrings...all hand-set with
imported stones, proudly hallmarked

Pins $11.00 to $20.00
Earrings $8.00 and $9.00
Bracelet $15.00
All prices plus tax



EISENBERG JEWELRY, INC.
22 WEST MADISON, CHICAGO 2

*REG. U. S. PAT. OFF.



Robinsons'
Beverly Hills

presents a highlight from

Gdriani's spring collection



Braefair like the remembrance of a melody

. . . echoing your own loveliness — this Braefair suit presents a theme for never-ending variations in simplicity. Menswear worsted flannel in grey or tan; worsted Barathea in navy, skipper, dacia, sea blue, beige, red, and black. 10-20. About $50.

SAM SILBERSTEIN CORP., 512 Seventh Avenue, New York 18, N. Y.

Abraham & Straus, *Brooklyn, N. Y.*
Bloomingdale's, *New York City*
Strawbridge & Clothier, *Philadelphia, Pa.*
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John Shillito Co., *Cincinnati, Ohio*
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Wm. Filene's, *Boston, Mass.*
L. S. Ayres, *Indianapolis, Ind.*
Carson Pirie Scott & Co., *Chicago, Ill.*
Wm. Filene's, *Worcester, Mass.*
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Higbee Co., *Cleveland, Ohio*

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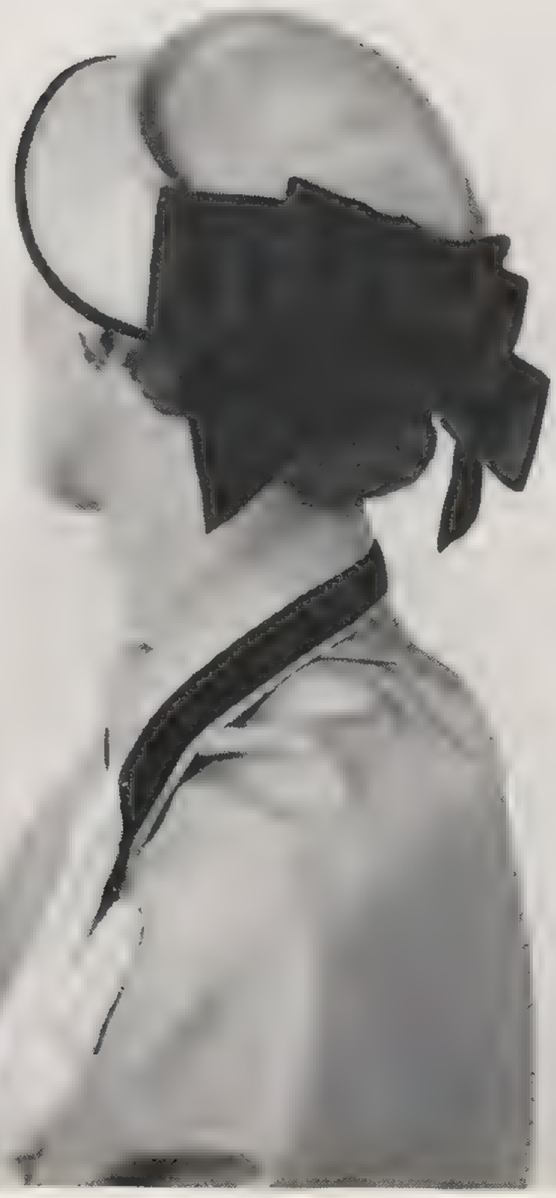
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H. C. Capwell Co., *Oakland, Calif.*



Sally Victor

adroitly manipulates balibuntl and velvet
in coif-like Italian Renaissance bonnets
... the Shadow ... the Bellini Bonnet.

Titche-Goettinger
DALLAS




"Barquet"
Fresh as a breath of Spring
in the distinctive Barclay Finish
Necklace about $7.50* Bracelet about $5.00* Earrings about $3.00*
None finer anywhere — sold in better stores everywhere
*plus Fed. tax
BARCLAY JEWELRY, INC. 366 FIFTH AVENUE, NEW YORK 1, N. Y.
Barclay
FIFTH AVE.
·NEW YORK·
© 1950 Barclay Jewelry, Inc.

Miron woolens



LARRY ALDRICH's
suit
is a prophecy
of navy blue serge.
The serge-
never richer,
never smoother
than in worsted
woven by Miron.
100% virgin wool.
Miron Mills, Inc.,
51 Madison Avenue,
New York

HAT BY CHANDA

"On your toes" with spring's fashion notes



VISION'S new "MUSICAL MOODS"

Flawless fashion footnotes in new hosiery tones . . . gay high-keyed lights to soft low-keyed darks . . . to harmonize with every spring fashion. "A vision of sheer loveliness" in precision-made full-fashioned or "streak-free" seam free. In du Pont nylon from picot tops to streamlined soles. Three "made-to-measure" lengths. At fine stores everywhere. Knit Products Sales Company, 350 Fifth Avenue, New York 1, N. Y.

SHOES BY JULIANELLI
CLOTHES BY BRIGANCE OF CHARLES NUDELMAN









Colura



Tender as the dawn, nebulous as the milky way . . .

our chemise in filmy nylon tricot, nylon net and lace. About $10. At fine stores everywhere. For name of store nearest you write Colura, 185 Madison Avenue, New York 16, N. Y.



WHERE QUALITY

IS THE FIRST CONSIDERATION

IN A FABRIC

THERE IS NO SUBSTITUTE FOR

Celanese*

ACETATE RAYON YARN

Julius Werk uses Celanese yarn in an alpaca faille for a dress-with-stole designed by Maurice Rentner. Leading mills the country over use Celanese yarn to achieve their most distinguished fabrics.

CELANESE CORPORATION OF AMERICA, N. Y. 16

Irish Linen

BY A. S. BURG



Kalmon creates a perfect-fitting linen pump... so chic, so versatile, you'll crave a pair in every color, wear it with everything everywhere all summer. Just $10.95 pair at fine stores everywhere.

for name of your dealer write

Paramount
SHOES DESIGNED BY
Kalmon
ST. LOUIS

PHILIP MANGONE'S *tailored tribute*
to your infallible taste. Forstmann
gabardine in navy, cider, gold.

Hat by Harryson

FRENCH ROOM
Younkers
DES MOINES



International

does a gentle bag of polished shoe calf

that could complete,

and might well inspire,

your entire Spring wardrobe.

Have it in navy, black, red, green,

golden wheat, tan or brown . . .

*an International treasure at $10.95.**

Write for store near you.



**slightly higher West of the Rockies*

HANDBAG CREATIONS BY
International
LEATHER GOODS COMPANY
PHILA. 7, PA. & 353 FIFTH AVE., N.Y.
Makers of fine handbags
for a quarter century.

It's the BUSTLE BACK...

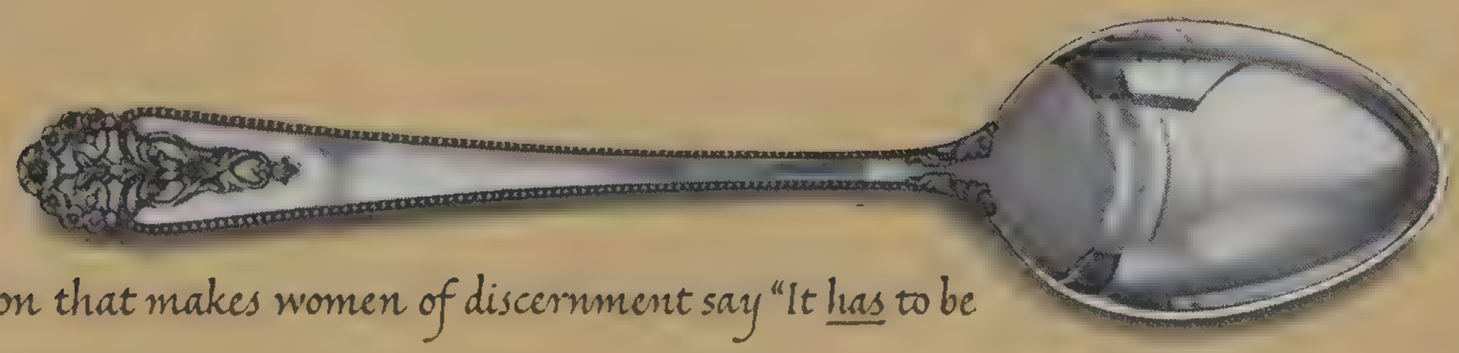
One of Mr. John's most important Spring hat silhouettes...the Bustle Back...looks far, far ahead into summer. From our French Room's new and exciting collection.

■ Fifth Floor

Carson Pirie Scott & co Chicago



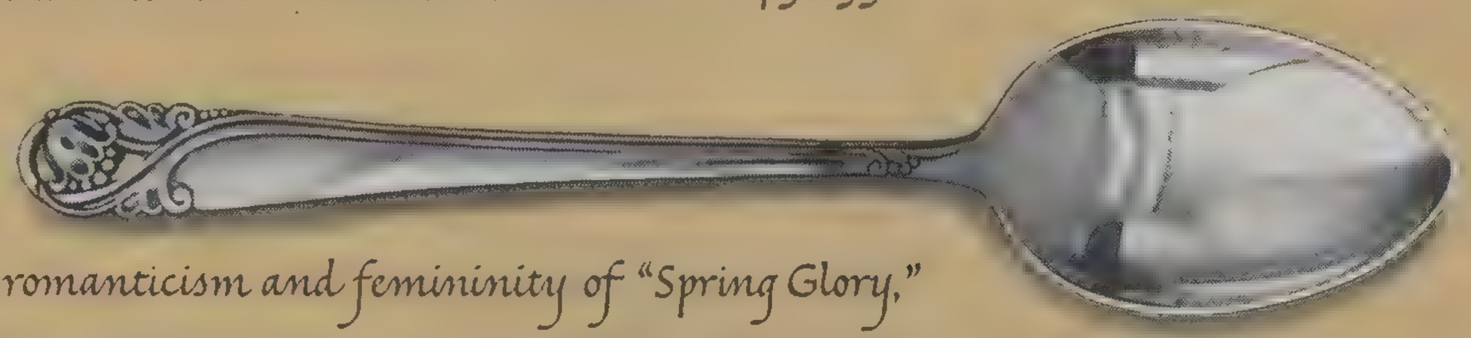
Yours To Treasure.....



...The work-of-art perfection that makes women of discernment say "It has to be Sterling by International": "Queen's Lace"... delicate, regal. $22.63 *



...The lustre and richness of solid silver with beauty that lives forever: "Northern Lights," splendor in the Scandinavian tradition. $30.55 *



...The eternal romanticism and femininity of "Spring Glory," slim, graceful, unfolding into a single perfect flower. $22.63 *



...The utter luxury, the superb artistry of this beautifully hand-detailed tea and coffee service, ornamented with the motifs of "Spring Glory"; $1470 (Federal tax included).

Sterling by International

Created in the great traditions of Early American silversmiths

... in Connecticut since 1825

*Prices shown are for one 6-piece place setting (Federal tax included). Copyright 1949, The International Silver Company, Meriden, Conn.



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This spring wear a mere whisper of a shoe. Delicate strap arrangements executed in dark suede or patent . . . and in exciting new colors in fabric or calfskin.



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TUSSY BEAUTY PLUS helps you face the future brightly, untroubled by the problem of "over-thirty" skin. You know you look younger and lovelier than you have in years! For each ounce of this famous Tussy formula contains 10,000 precious units of a vital hormone ingredient—a counterpart of the substance that helps keep young skins fresh and glowing.

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Don't let dry, aging skin add years to your looks. Start using Tussy Beauty Plus today —and use it every day. See if your face doesn't seem to grow younger—along with you! At fine cosmetic counters. $3 and $5 plus tax.



TUSSY *beauty plus*



Tailored by Joseph Kraeler-Frasca Company . . . Fabric by Pacific Mills, Worsted Division

Miss Pacific does the shops

In her suit of "Moorgate" Fabric that keeps its smart appearance through the busiest day! About $70

She's no dummy when it comes to buying clothes. She shops for style . . . she shops for fabric—likes Pacific Fabrics because they hold their shape but don't hold with wrinkles, keep their original freshness in spite of a busy, active life. For wonderful wear, with a minimum of care she chooses Pacific's "Moorgate" . . . in a tailored town suit with a new double collar, a double row of buttons two-stepping up the side. Pacific achieves the lovely cross-dye effect by combining 90% wool with fine Egyptian cotton. Brown, beige or red, sizes 12 to 20, at leading stores throughout the country.

. . . . .

To learn more about these fine Pacific Fabrics, write for Free Booklet—"Alphabet of Wool Fabrics." Drop a card to Pacific Mills, Worsted Division, Dept. V3, 261 5th Ave., New York, 16.

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BY PACIFIC MILLS . . . WEAVERS OF FINE WORSTEDS, WOOLENS, COTTONS AND RAYONS


Only 1.35
BECAUSE THEY ARE AMERICA'S MOST CALLED-FOR STOCKINGS
Often you've heard women ask, "How can stockings as sheer and as lovely as Humming Birds sell for only 1.35?" The answer is simple. Humming Birds are America's most called-for stockings. The huge demand has lowered the price even while the quality was being improved. You can't buy better stockings—better fit, better wear or better colors. Call for Humming Bird 51.
Humming Bird 51
Dress by Ceil Chapman

A L E X I S S M I T H wears a *Tura* "Powder Blue" frame

starring in "MONTANA"

a Warner Bros. Production

color by TECHNICOLOR



Tura

COLOR-BLENDS GLASSES TO FASHION

Thanks to the ColoraTura Selector, now you can really wear your glasses as an important fashion accessory. For ColoraTura is the table top fashion show that color-blends costume ... to accessories ... to glasses ... in one glorious ensemble. See it, use it, wherever fine glasses are dispensed.

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TURA, INC., 50 W. 59 ST., N. Y. 19

TURA *'fashion's first name in frames'*

ROUX *means lovelier haircolor!*





Illustrated: No. 104½, Light Warm Brown, one of the 24 lovely Roux shades.

YOUR HAIRCOLOR IS YOUR MOST PROMINENT FEATURE—but your hair *coloring* must be your *least* obvious cosmetic. Unlike lipstick, nail polish, other *obvious* beauty aids, the highest tribute to haircoloring is that it so matches *nature's* look that no one knows it is there!

That is why ever-increasing numbers of smart women turn to Roux Oil Shampoo Tint. This cosmetic gives new color and lustre, *natural-looking* color and lustre, to every visible strand of your hair. Your purpose may be to add new beauty to your normal shade, to change to a new shade, to conceal gray strands or off-color streaks. Whichever it is, Roux treatments fulfill your desire superbly!

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The "Heritage" Fob-Necklace

Richly wrought in the Golden Manner of Monet . . . you will treasure it as a heritage . . . Fitted with an adjustable slide . . . Wear it in many ways to match your mood and your costume... The fobs may be worn separately . . . Bracelets and earrings to match. The Necklace illustrated including fob $15. Other styles are shown below. Each piece bears the signature of Monet...At finer shops...Monet Jewelers 6 W 32 N.Y.

All prices plus tax



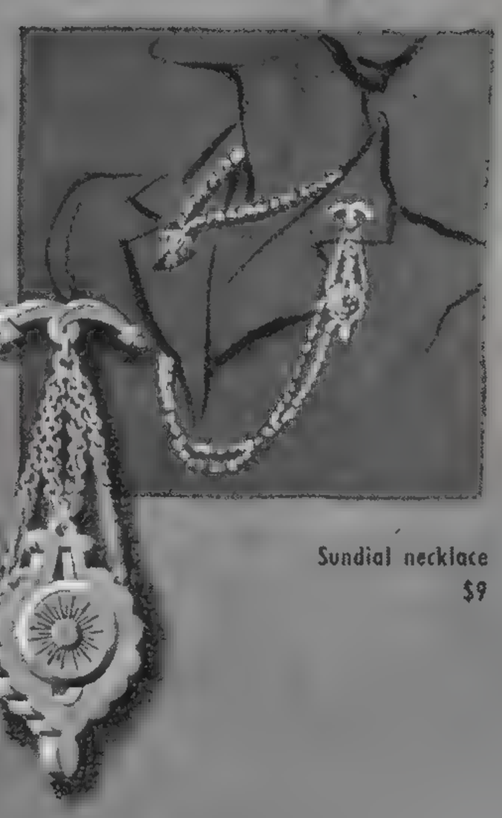
Bow Knot locket necklace for your favorite portraits $10



"Seal" necklace. May be monogrammed $12.50



Watchmaker-fob necklace $10



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The Fashion Academy, which selects America's ten best-dressed women, awards the first gold medal in the jewelry field to Monet.

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by

Vanity Fair

Like moonbeams on dewy petals,
exquisite new embroidery
enchants this nightdress
of softly caressing
nylon tricot.

MARK SHAW

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. . . in the air
. . . in your step
step lightly
in the Luxurious Feel of Quality Fit
step brightly
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Hill and Dale
fashion's favorite walking shoe
From $14.95 . . . write us, we'll tell you where
DIXON-BARTLETT CO.
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*exclusively Hill and Dale



By Paul Parnes

I want the sweeping navy silk taffeta
dress coat over its own matching
sleeveless sheath dress.
Sizes 10 to 16. The complete ensemble, $135.

I. Rosette Pennington
20 East 56th Street, New York 22
also Arther Morris in Norfolk, Va.

CAROLYN*

Carolyn gives you the right slant on gabardine . . . puts you straight on what's coat news! Foreground: the very important pyramid coat that falls like a cloak; even the big jet buttons slant outward. Cuffs fold back for sleeves short-as-you-please. Background: straight-as-a-die coat with a long back vent and a wonderful wide-flung, sailor-style collar. Both tailored by SHIPMAN & BAKER. Sizes 10 to 18. $69.95.



Hat by Chanda

* Who is *Carolyn*? Carolyn is a famous fashion organization. Each month they survey all the important fashion creations. They select only the most outstanding in design and in value — to bear the famous Carolyn label of fashion approval. • Carolyn Modes are sold exclusively in one smart shop in each city. Write to Carolyn, 128 W. 31st St., New York 1, New York for the name of the shop nearest to you.

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A tribute to your taste,
Ronay's leather-lined
calf handbag with fashion flair
as well as tone.
Carefully crafted,
clasped with imagination,
this dawn-to-dusk
classic in the new
complexion tone, *blonde*
as well as Spring shades
of black, navy, brown, red,
green and tan. About $15.00*

*Plus tax

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"fine fabrics are the foundation of fashion"

JUILLIARD Dolissa, a woolen soft and lovely as the fresh beauty of Spring. Here in a coat designed by Lo Balbo. For list of stores featuring Juilliard fabrics in designer fashions and by-the-yard, write A. D. Juilliard & Co., Inc., 40 West 40th St., New York, N. Y.

Juilliard
REG. U.S. PAT. OFF.
100% VIRGIN WOOL

HAT BY JOHN FREDERICS

"so wise about your size"

mynette

HATS: JOHN FREDERICKS

Butterfly-bowed . . . belted and beautiful. Navy or black. Sizes 12½ to 24½. About $13

Crisply collared and cuffed with linen-like rayon. Navy or black. Sizes 14½ to 24½. About $13

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Northmont's 1950 Sun Bolero

The ultimate in stocking fascination in "Middle of the Century" shades and sheerness for every occasion.



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Magnificent always . . .

your diamonds may lend their glory

to many settings through the years.

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3-carat "round" cut diamond has an air of grandeur



in a bracelet or ring. Priced from $3000 to $8000,

at representative jewelers.





the top of tailoring and finest gabardine

the top of tailoring is Rosenblum tailoring, is tailoring by master craftsmen who for decades have been making the finest ready-to-wear man-tailored suits, the finest suit values in America.

this new shawl collar trotteur is beautifully cut, has wonderful shoulders, a supple waistline, the finest hand details, comes in American Woolen Company Tricosheen, a marvelous new twilled gabardine . . . in the smartest colors of any spring . . . sizes 10 to 20 . . . 49.95. Other superb Rosenblum suits, including a special series for short girls, 29.95 to 59.95 . . . at fine stores.
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MAN-tailored in California

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"So Sweet"



de Schiaparelli

Schiaparelli's new make-up fashion ... so right for Spring you'd think we stole colors from sweetheart roses. Lipstick ... a rosy pink that's all sweetness and light. Powder to match.

Both "So Sweet" (and scented with Shocking Perfume, too!) Face Powder and Lipstick $1.50 each plus tax

In the Cotton Field

SPRING COTTONS—Versatility is the theme song of cottons, with new textures, new finishes and new uses highlighted. Velvet printing adorns organdies. Colors like mauve, pink, and pumpkin enliven denims which have their own multi-colored striped combinations for companions. Embroidery decorates sheers and ginghams. Native and Oriental motifs are inspirations for printed designs.

COTTON LINGERIE—White, black, ice pastels are favorites for slips and petticoats, in day and short evening lengths. Cotton negligees favor chambray, seersucker and sheer voile. Many cotton pajamas are ensemble-minded—add flaring short coats for lounging.

COTTONS FROM SKIN OUT—The latest designs in cotton foundation garments emphasize new silhouette interest with straight cut at the sides and only a slight indentation at the waistline. Cotton bras are made specially to be seen as part of play outfits, or to hide under dresses.

SPORTING COTTONS—Texture interest is highlighted by sundresses of birdseye, bird's nest and bull's eye piques. Wrinkle-resistant denims are featured for separates that mix and match, in the favorite sleeveless blouses, pedal pushers and apron skirts. Screen printing gives cottons the new oversize leaf and flower motifs that are ideal for separate skirts.

ENSEMBLE COTTONS—Double duty is taken seriously by designers who feel that two outfits are much better than one. So, a plaid gingham redingote is paired with a checked sheath dress—an organdie dress is posed over a printed chintz slip that can double for an evening dress—the result, two outfits for the price of one.

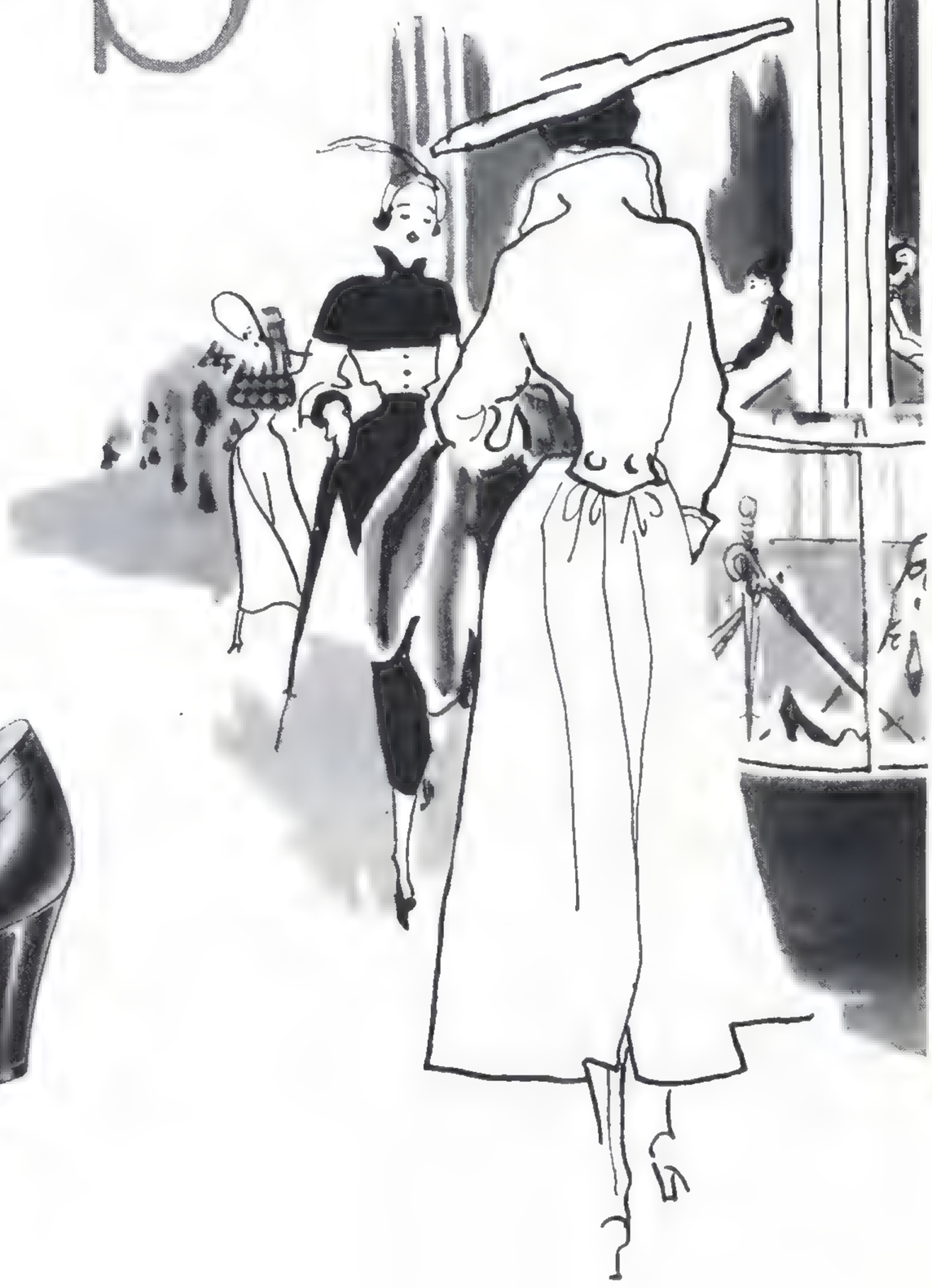
COTTONS FOR EVENING—For the sophisticated, a black pique evening gown with one strap and short slim skirt; for Oriental verve, a cotton satin blouse and sarong skirt twosome; for the young, square dance styles perfectly defined in ginghams, quaint prints, hayseed colors.



AMERICAN COTTON . . . is selected by Brigance of Charles Nudelman for his half-white, half-navy day and date ensemble. For day, a tiny caped jacket tops a strapless sheath-like dress. For dates, the dress alone is ideal. The fabric is ABC matelasse pique. Hat by Chanda.

NATIONAL COTTON COUNCIL OF AMERICA
MEMPHIS NEW YORK

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Cubist



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for fashion-wise women ... who love comfort



Foot Savers are the comfortable shoes seen in the most fashionable places. For their fashion is impeccable—their *fit*, perfect! Sleek, uncluttered designs sparked by touches of new-season significance, Foot Savers are moulded to every curve of your foot..soothing, easing, supporting constantly.

SHORTBACK

Foot Saver Shoes

For Spring style booklet and name of nearest Foot Saver dealer, write: The Julian & Kokenge Co., 264 South Front Street, Columbus 15, Ohio.



Only Foot Savers are made over the Shortback ® Last which prevents looseness or gapping at the heel without pinching at the toe.

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...designed to fit

Ideal spring wardrobe for the young woman who measures 5′5″ or less





1

1 *Brief bolero moored to a one-piece dress by jewel-cut rhinestone buttons. Blue faille accents on navy or black sheer. Diminutive sizes 10-20. $49.95.*

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3 *Afternoon dress with flowing side wing. French field flowers on a navy or black crepe ground. Diminutive sizes 10-20. $39.95.*

4 *Graceful deep sleeves—moulded waist—sideswept skirt... perfect daytime dress. Detachable fresh Nylon lingerie on navy or black sheer. Diminutive sizes 10-20. $29.95.*





FABRICS BY WM. ROSE woven with Enka Rayon

Lord & Taylor, New York; Marshall Field, Chicago; Neiman-Marcus, Dallas; I. Magnin, Seattle-California; The Montaldo Shops

For list of other stores see page 199

Diminutives® inc. *498 Seventh Avenue, New York 18, N.Y.*

you'll feel like you're walking on a cloud in your

Haymakers

by Avon



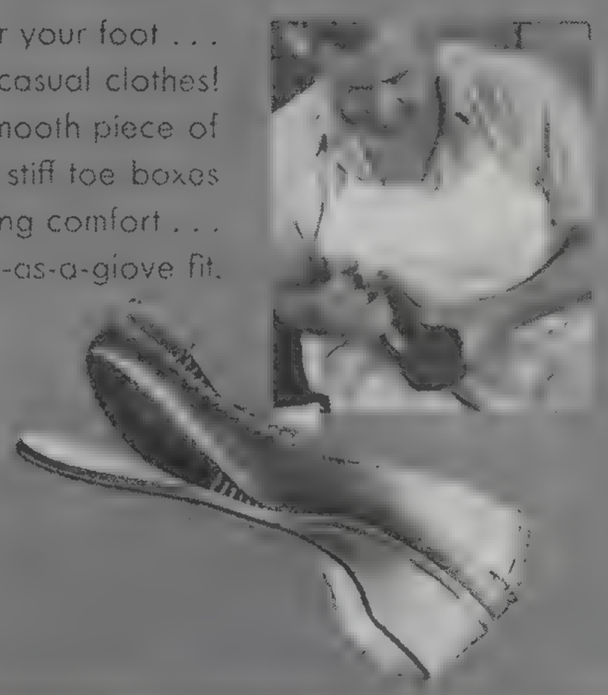
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smooth leather in brown, black, red, bamboo, green or white. **$12.95**



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smooth leather in brown, black, white, red or green. **$12.95**

hand made of smooth leather, they're the softest shoes that ever walked!

So soft, they're like a cradle for your foot . . . so smart, they'll enhance your prettiest casual clothes! HAYMAKERS, hand-sewn of one supple-smooth piece of quality leather with no nails, ridges, or stiff toe boxes to detract from their wonderful walking comfort . . . they're sleek-as-a-glove fit.



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AAA	5 —10
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B	3½—10
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Avon

Dept. V-3

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"... for beauty in design and superlative styling, both in line and in color"

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Dress by Larry Aldrich

Lady in Lastex

The springsome lady in yarn, symbol of the famous "Lastex" trademark, comes to life in a new foundation that molds the figure divinely and at the same time sets it gloriously free. For Lastex is the modern elastic yarn with a flair for fashion . . . a genius for giving comfort to most everything you wear.

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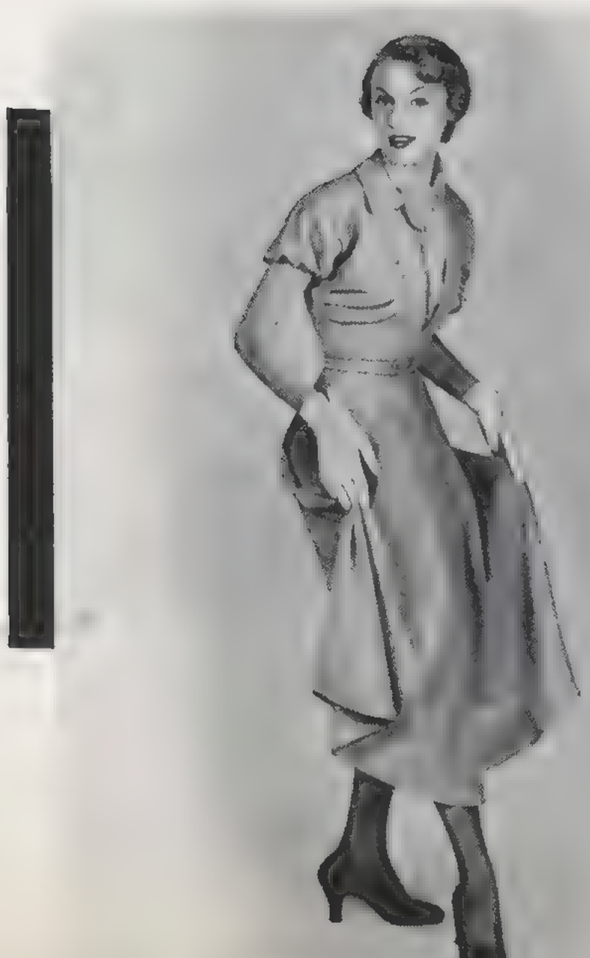
Jo Copeland designed this slim, graceful navy satin dress for after-five. KISLAV complements it by introducing a new color, "Casaba," in a mid-length glove for the mid-length sleeve. A charming shade of beige in a glove that is utterly feminine — delicately embroidered.

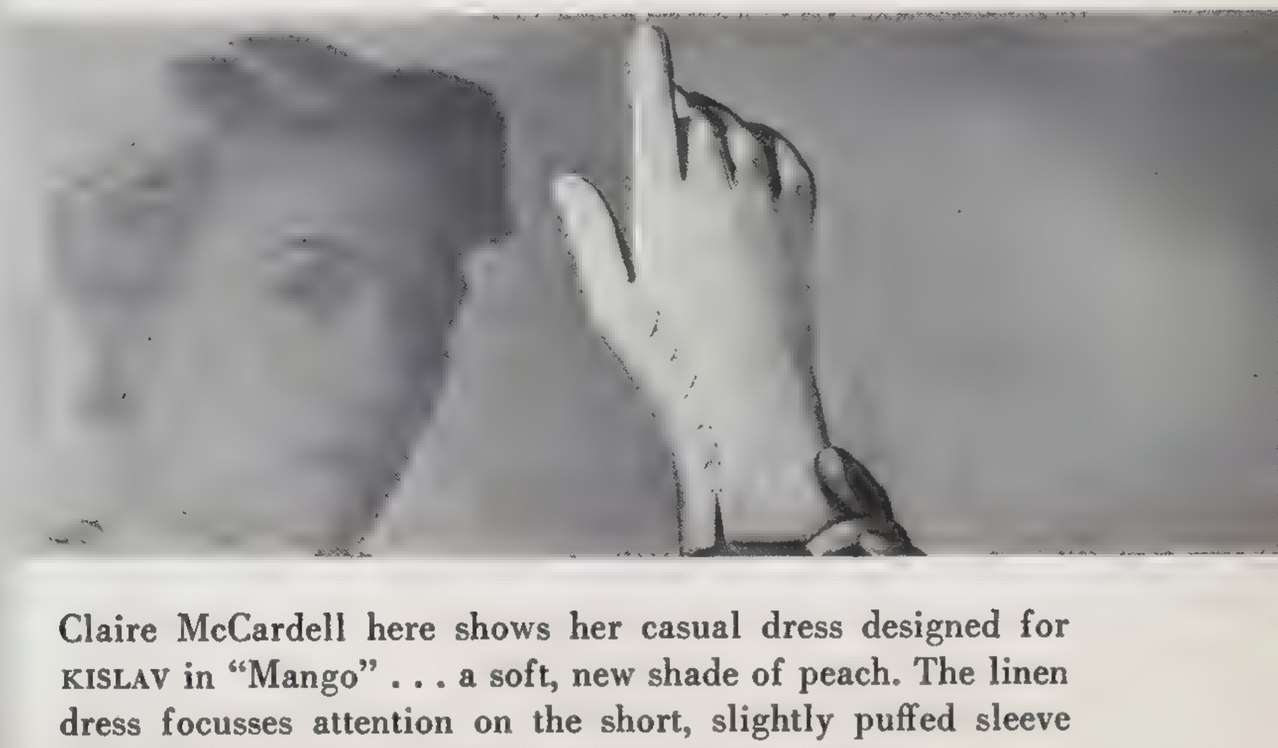




Philip Mangone's "Chutney" coat designed for KISLAV's color-matched glove in "Chutney." Mangone points up the beautifully tailored wrist length coat-glove with his detail of wide, wrist length, loose sleeve.

KISLAV suggests . . . let your sleeve guide your glove.





Claire McCardell here shows her casual dress designed for KISLAV in "Mango" . . . a soft, new shade of peach. The linen dress focusses attention on the short, slightly puffed sleeve and the KISLAV short glove with its precision tailoring.

Fashion & fit . . . from heel to toe



DARCY

If you treasure
your feet yet desire
the priceless quality
of good fashion . . .
you will love the delicate
styling and utter comfort
of Matrix Shoes

"your footprint in leather!"*



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Designed to flatter

A stem-slender sheer flatterer . . .
Radiant's happy combination
of soft femininity and
wonderful hand detailing . . .
destined to be your dawn
to dusk favorite
through Spring and Summer.
In navy, black, grey and almond.
Sizes 12½-24½; 16-44. About $30.00.

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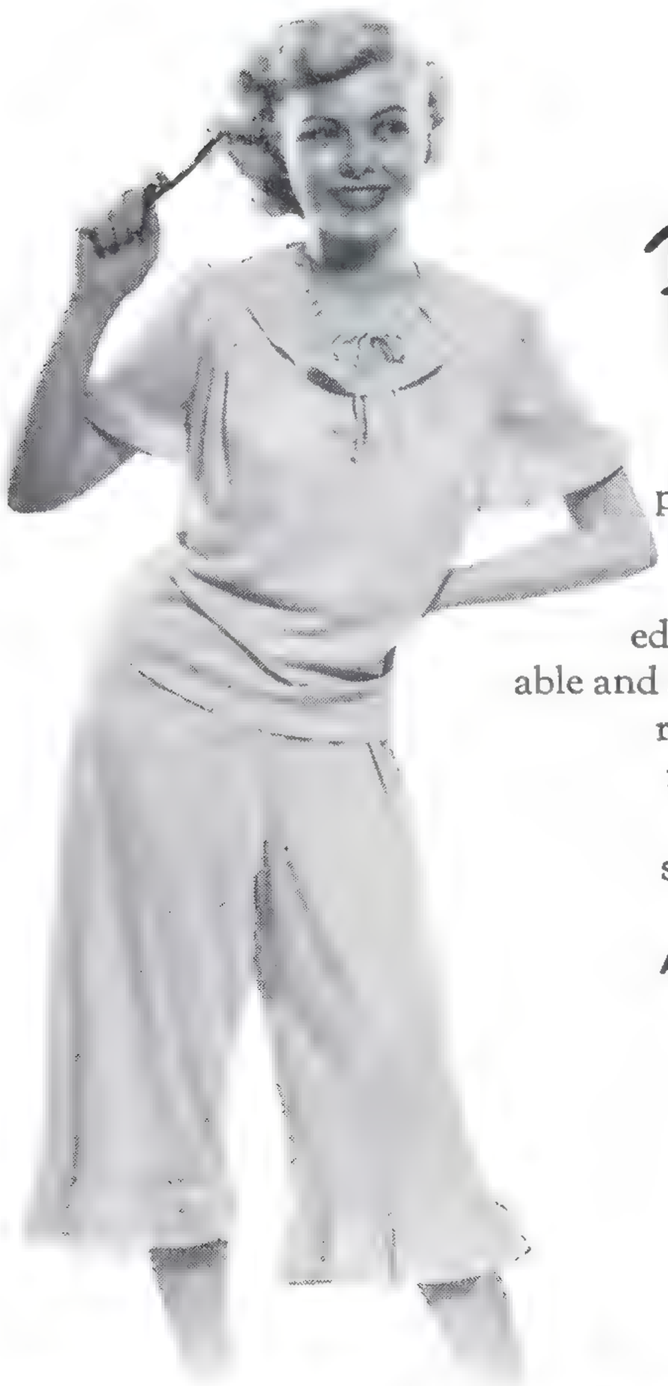


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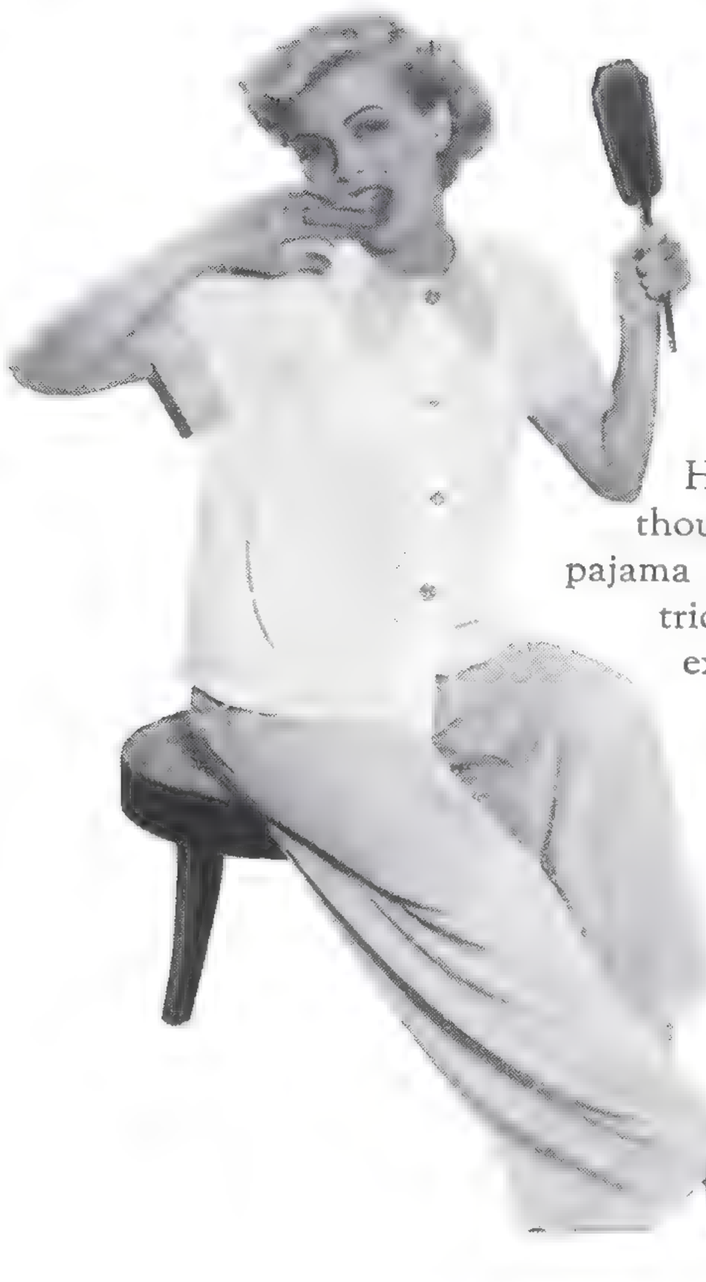
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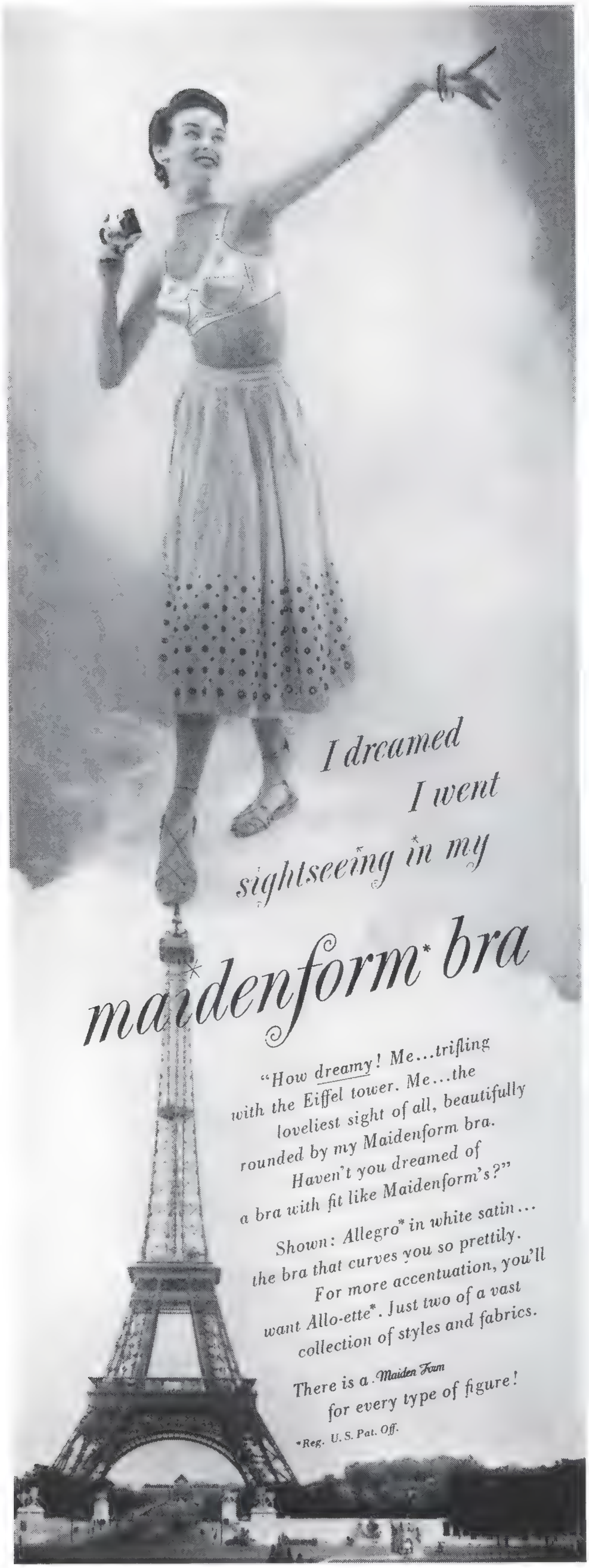
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SKI HOLIDAY IN EUROPE

BY ARNOLD LUNN

[EDITOR'S NOTE: *Arnold Lunn, an Englishman, whose name is famous in the world of skiing, is also well known as a versatile writer. His* The Mountains of Youth *and* Mountain Jubilee *are on the bookshelf of many skiers and mountaineers. He is the founder of the Kandahar Ski Club, and made the first ski ascent of the Dom.*]

LIFE is not as simple as it was when I first put on skis. I remember when my father took the first Winter Sports Party to the Baer Hotel in Grindelwald in 1891, he paid the hotel four francs a day for three meals, afternoon tea, heating, use of ice rink, and toboggans.

About one hundred and fifty dollars will last you three weeks or more in a small pension, without drinks, and you can do yourself quite well for a fortnight at a first-class hotel on that figure.

How long does it take to learn to ski? Where there are easy practice slopes, at Mürren, for instance, you should be tackling the standard runs after a couple of days and getting an enormous amount of fun out of skiing: much more fun, incidentally, than the expert gets, for the expert is always haunted by the thought of the terrific slope which he must try to take straight and on which he will probably crash. Moreover, he has a reputation to keep up, whereas every turn which the novice brings off is pure delight. "Our greatest glory," as Confucius says, "was not that we never fell but that we never failed to rise again."

I began to ski fifty years ago, and in those days we knew nothing of technique. Ten years passed before I brought off continuous downhill turns, and this in the course of a severe winter mountaineering expedition. There can be few sports which cast such a spell on the novice. Andrew Irvine (he died on Everest) came to Mürren to learn to ski. He learned remarkably quickly, and wrote to me after he left that nothing in life had come up to the joy of skiing.

Today, most visitors to the Winter Alps are novices or near novices. So you can rest assured that you won't be in the least conspicuous if you tumble about on the nursery slopes. But don't expect your instructor, if you have one, to find your tumbles quite so excruciatingly funny as you do yourself. He has seen every possible variety of fall far too often to be moved either to ridicule or sympathy by anything you can produce. Of course, there are some falls which are of interest. I remember once seeing a man who contrived to fall so as to get his ski inside his sweater with the point protruding just below his ear. That was a fall to be proud of.

Every Alpine centre is provided with some kind of mechanical means of climbing: funicular, ski hoist, telepherique, etc. The runs served by these ski lifts soon become packed hard, and this standardized surface is very easy, for turns slip round quickly on hard snow, whereas real skill is required to produce continuous turns in deep soft snow. On any fine day at Davos or Mürren or Wengen or Zermatt you will find hundreds of skiers chasing each other down these *pistes*, and special badges are awarded to those who complete the different courses in the prescribed time. *Piste* skiing is great fun and very easy, so easy that at the end of your first week you should be rattling down the *pistes* in quite good time; but the lure of the *pistes* has been responsible for a sad decline in cross-country skiing.

When I was a young man a skier's ambition was to combine speed and security on unknown ground. This was only possible if one mastered snowcraft, so the study of snow in all its changing moods was an essential part of skiers' education. A mistaken diagnosis might lead you to fall backwards if the speed of the snow suddenly accelerated, or forwards if you ran unaware from fast into slow snow: and, of course, a skier who hoped to lead parties among the mountains had to know a good deal about avalanches. But today all this subtle knowledge is disdained by the *piste* specialists, for *piste* snow never varies. Incidentally, rattling down hard snow is poor sport compared to the thrill of deep powder. This hiss of the snow crystals as they spurt up under one's skis, and the soft, velvet-smoothness of powder, is the supreme reward of skiing.

On the other hand, ski-lifts have rendered an immense service to skiers. When I began to ski I thought myself lucky if I packed thirty thousand feet of downhill skiing into a three weeks' holiday, whereas the modern expert could, at a pinch, manage thirty thousand feet in one day with the help of ski-lifts, and even the novice will soon be doing as much skiing in a day as we did in a week. The ideal ski-lift is a lift like the chair-lift at Grindelwald which takes you up four thousand feet and deposits you about two thousand feet below the summit of the highest skiable peak. The mob goes clattering down the standard courses, but the man who loves the solitude of the mountains can find untracked snow and peace by climbing for an hour or two and in return for two thousand feet of climbing can enjoy six thousand feet of downhill skiing.

The finest of all forms of skiing is, to my mind, glacier skiing. Of course, the best season for glacier skiing is not the winter but the spring. The early spring, say March, is the best month at the lower levels. There is more snow. The days are longer, the sun stronger, and hints of green on the south slopes near the lakes are all the more welcome after the monochrome of the winter snowscapes. In all the wide world there is no beauty to compare with the beauty of the Alpine lakes in April, and nothing in skiing can rival the magic of beginning the day linking one's turns down the perfect spring snow of a glacier pass and wandering in

(Continued on page 88)

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ON THE ROCKS

BY JOE CARTER

RECENTLY, I have been confronted with a number of quite surprising examples of how very unknowledgeable most women are on the subject of whisky. They know it is brown and strong, that it can be used in old fashioneds, Manhattans, highballs, and mint juleps, that it's the stuff that makes cousin Harry's eyes so red, but what, if any, is the difference between a blended whisky and a straight one, a bonded whisky and a Scotch, leaves them hopelessly askew.

To make sure that I, myself, was entirely clear on the subject, I lunched last week with my old friend Richard Myers, one of New York's recognized authorities on the fleshpots, and after shamelessly picking his brains over a three course luncheon and a bottle of Moselle, walked away with a head full of facts.

Whisky is the hardiest liquor there is. It can be served at any reasonable temperature, kept at any angle, it is as good in a windy stadium, a wet duck blind, on a yacht, as in a drawing room. It is friendly, warming, and, unlike gin, comparatively untreacherous, rarely stepping up and suddenly punching you in the nose.

There are four countries famous for their whisky: Scotland, Ireland, Canada, and America. Each country produces a whisky with a flavour all its own. Scotch whisky is different from Irish. Irish is different from Canadian, and Canadian is different from American, which, as you might expect, has not one national whisky but two—Bourbon and Rye.

The whisky of each country is made in two ways—straight and blended.

If it is straight it means that it is all whisky, has the purest flavour and is the most expensive.

If it is blended it simply means what the term implies—one or more straight whiskies blended with neutral grain spirits.

The best Bourbon and Rye are known as bonded, which is a guarantee that the whisky is straight, is aged for a minimum of four years, that it is bottled at 100 proof (proof is the alcoholic content of a liquor—gin is usually 90 proof), and that it has been aged, stored, and bottled under government supervision and in strict conformance with government regulations.

Now, the first point of confusion with many women is their belief that the word blend implies an inferior whisky, and that there is something rather shaming about serving it. That is absolute nonsense. The élite of the American blended whiskies can be, and many are, very palatable, and 95% of all Scotch imported into this country is blended.

Let's suppose you are a woman about to give a cocktail party—what sort of whisky should you have on hand?

For highballs, Scotch—a blend. For old fashioneds, Bourbon—a blend. For Manhattans, Rye—a blend.

Fortunately, or unfortunately, depending on how much you enjoy drinking, discovering your favourite brand in these types is a full time job, as there are brands for almost every taste. The only short-cut for the neophyte is to cultivate a man like Dick Myers and act on his advice.

It is the evening of the cocktail party—your bottles of blend are on the table—everyone is drinking along happily, when suddenly, out of the corner of your eye you spot your rich old uncle from Boston. This is the moment to produce your bottle of straight whisky, of whatever type is his favourite, and if you want to be remembered in his will—then serve it to him unadorned. This is no drink to be decked out like a Christmas tree, with cherries and oranges and odd bits of tinsel, and gulped down in a couple of minutes. This is a whisky to be sipped and savoured, and the older it is, the less reason to freeze and drown it.

To the man with the knowing palate there is no greater delight than being offered a really graceful whisky. But to serve it on every occasion, regardless of the excessive cost, is ridiculous—nine out of ten drinkers will never know the difference.

Many women seem to have absolutely no idea how much whisky to pour for a man. Either it is so much that even to consider drinking it all is to invite disaster, or else, they give you a rather small thimbleful, just enough to colour the water.

The answer is the grog tray—show him where it is—and he's on his own. (If he is too lazy, a fair drink is a jigger and a half.)

It is important that a grog tray be stocked as carefully as a writing desk—an inkwell without ink is as useless as a bottle without an opener. The ideal grog tray, for whisky drinking, should be large enough to hold glasses in several different sizes, a pitcher of plain water, several bottles of soda water, both small and large, with rubber stoppers to use once they have been opened, fixings for old fashioneds, lemon peel, an opener, a corkscrew, some stirrers, an ice bucket, and finally, decanters for Scotch, Bourbon, and Rye.

So often, I find, hostesses fail to have their decanters clearly marked, which means that any time you want a drink you have to go through a tiresome process of sipping and sniffing, until you have found out what you want.

Whisky and perfume have one thing in common—they should be kept out of the air, so whether it is in a decanter or a milk bottle, see that the stopper is tight.

Another point that always disturbs me is why when a woman serves a man a drink she can never leave him alone with it. You would think that once they had put it in your hand they'd let you drink in peace. But no, that is the moment at which they seem suddenly overcome with a maddening restlessness, and from then on, every other minute they

(Continued on page 88)

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SKI HOLIDAY IN EUROPE

(Continued from page 84)

the late evening through the scented enchantment of Alpine pastures in May.

A point of some importance in the choice of a spring skiing centre is whether it possesses both north and south slopes. South slopes yield perfect skiing in the early spring, when the north slopes are usually hard and icy. In April and May south slopes are good in the morning; and by the afternoon, when they become too slushy, the north slopes should be in perfect condition.

Skiing is a generic term which really includes three sports which have very little in common with each other. The ski mountaineer has less in common with the *piste* skier than with the man who climbs mountains on foot. *Piste* skiing includes all forms of racing, for all races are now run on prepared tracks. And finally there is ski-jumping, the most spectacular of all forms of skiing.

Jumping as a spectacle, however, obeys the law of diminishing returns. I remember the immense thrill of seeing a Norwegian jump 28 metres at St. Moritz forty-five years ago, and the even greater thrill of the first 70-metre jump which I saw on the Olympia Schanze at St. Moritz. Today I would hardly cross the street to see a 60-metre jump. The record now is over 100 metres.

Downhill racing is one of the most exciting of sports, both to watch and to practice. The highest speeds attained are over 70 miles an hour, and it is quite common for racers to touch 60 miles an hour and to win races at averages well above 40 miles an hour. The modern downhill racing is a British invention. When skiing was introduced to Switzerland by the Norwegians, the Swiss blindly copied Norwegian precedents and laid their race courses along the valley floors instead of down mountain sides.

The first person to suggest that downhill racing was a better test of downhill skiing than long-distance racing was the present writer in 1913, and the popular slalom race was an invention of mine. A slalom is a race down a course defined by flag pairs, so arranged as to test every type of turn, long and sweeping, short and abrupt.

Ski racing is a kind of international education. Once a man is accepted by the freemasonry of ski racers he enters a self-contained little world with a great *esprit de corps* of its own. I am first and foremost a mountaineer, but I have never regretted the time I devoted to the development of ski racing, which has enriched my life with wonderful memories and a host of friends.

ON THE ROCKS

(Continued from page 86)

keep jumping up to see how IT is coming along. "Another piece of ice? Some more whisky? Well—how about just a tiny little stir?"

But there is one thing worse than the overeager hostess, and that is the forgetful one, who leaves you with an empty glass for what can seem like an entire evening. You juggle with it, turn it upside down, do everything but actually hurl it to the floor—but still she doesn't notice.

And then, Dick Myers suddenly remembered the time he caught the hostess in the act of pouring the remains of a Scotch bottle into a bottle of Bourbon. In case any woman thinks they can be mixed, let her understand here and now, that the word is NO. You don't mix types of whisky any more than you do eggs à la reine with chocolate soufflé. If, for some perverse reason, there comes a moment in an evening when you want to switch from Bourbon to Scotch that is entirely a matter between you and your stomach, but never mix them in the same glass.

There is a group that believes that in the interest of a healthful tomorrow it is wiser to drink your whisky, whatever the type, with plain water rather than soda. Dick is against soda at any time, not because he thinks it in any way affects the "morning after," but simply because it detracts from the flavour of any whisky.

Over the past year or so drinking whisky "on the rocks," that is when whisky is poured into an old-fashioned glass over ice cubes, has become widely popular as a cocktail just before dinner. It's fine, provided you are not planning to have any wine —if you are, it is a mistake, because unlike gin which gives an edge to the palate, whisky deadens it.

Just before the last of the Moselle was gone I wanted to make sure I had the whisky story clear in my mind.

"If I go into a bar, Dick, and ask for whisky, what will I get?"

"A blend of Bourbon or Rye, depending on the bartender's fancy."

"If I ask for Scotch?"

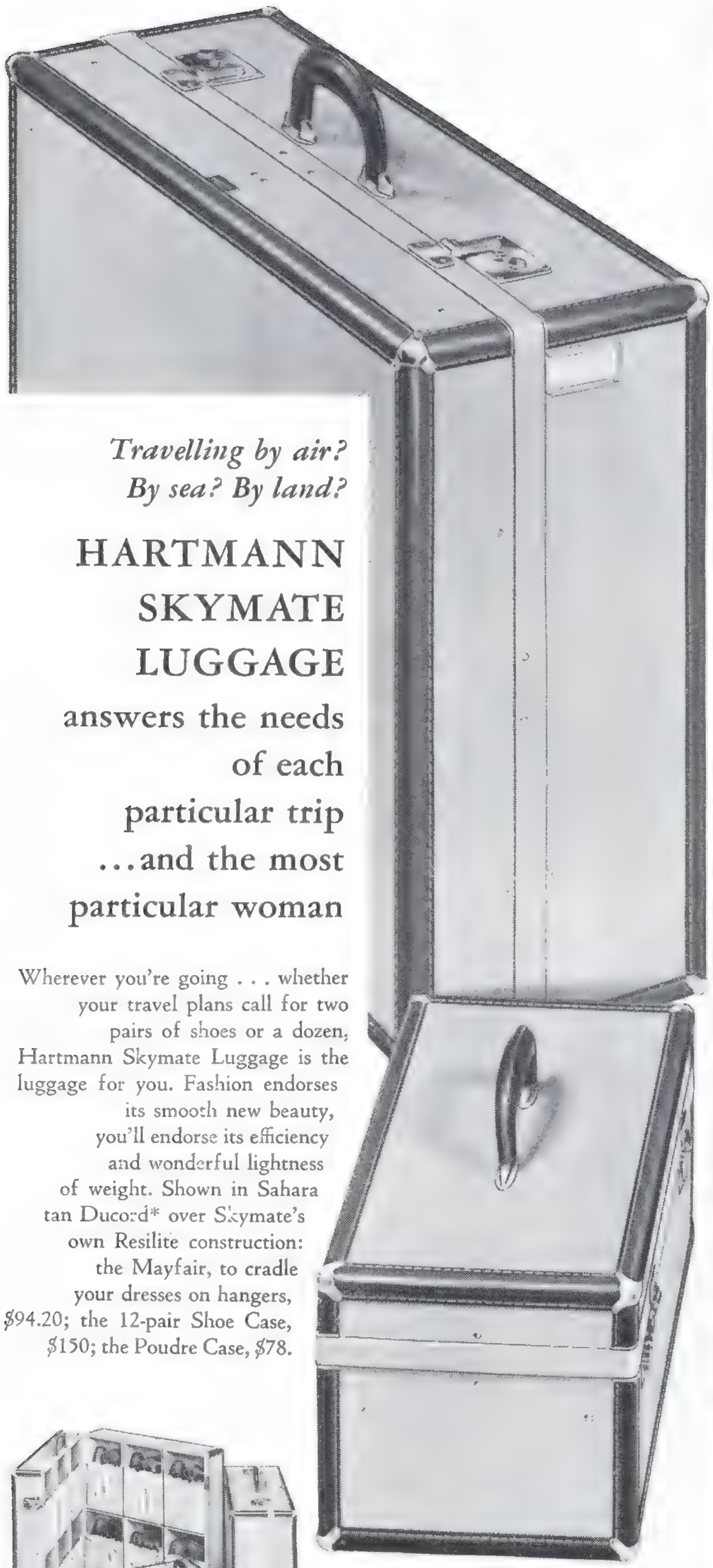
"You'll get a blended Scotch. If you want any type of straight whisky you always have to ask for it specifically."

"If I ask for an old fashioned?"

"You'll get it with a blended whisky unless you specify that you want it made with straight or bonded Bourbon."

With that I went on my way, feeling slightly hung-over from so much talk of malt and rye, of oaken casks and huge pot-stills. But now, confident, I can show the light to my hostess the next time I find her standing in front of her grog tray eyeing her decanters as if they were the shell game, and, rather embarrassedly, hiding a perfectly good bottle of blend behind the ice bucket.


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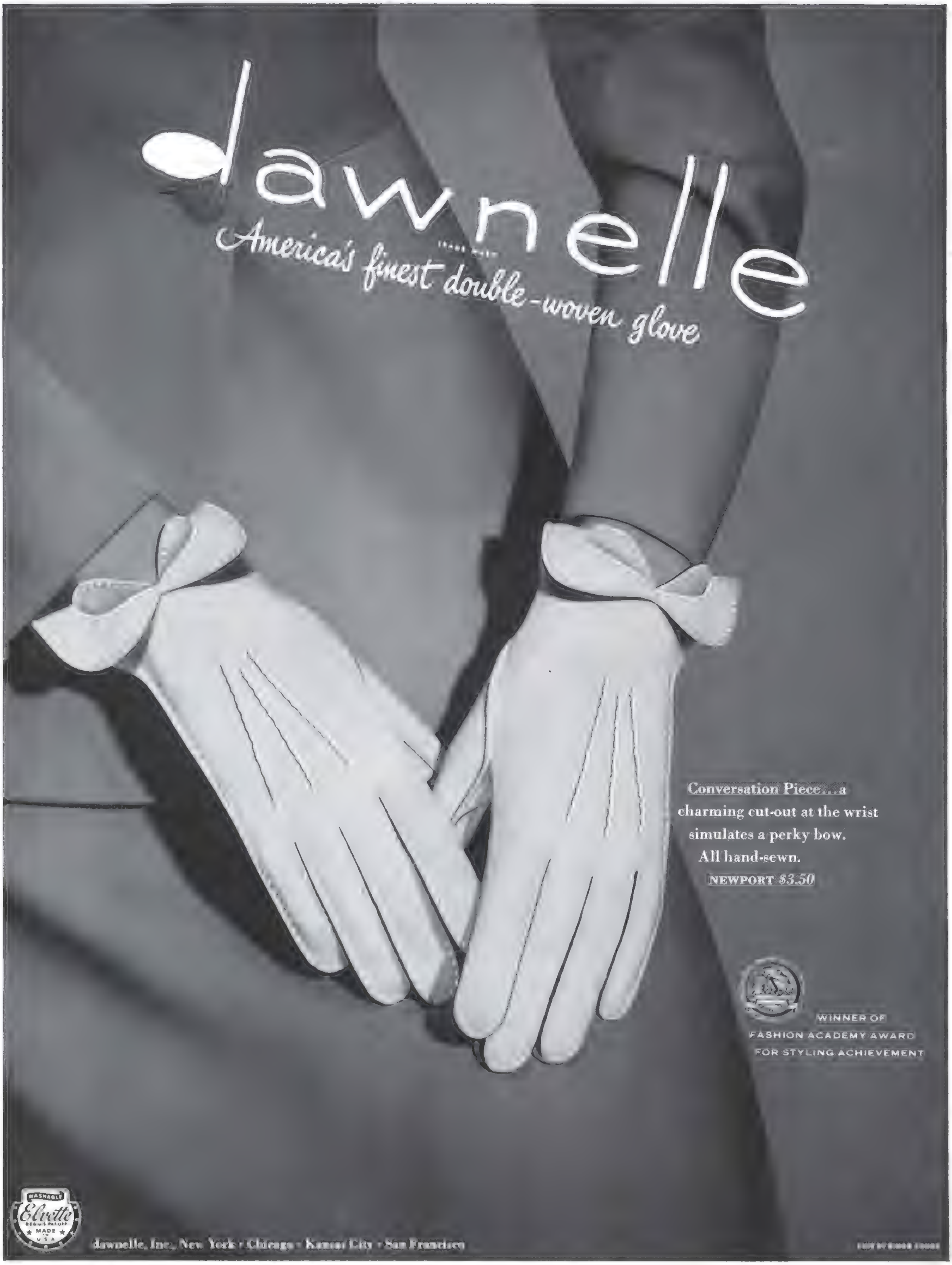
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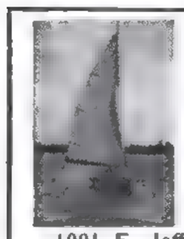
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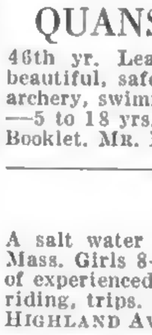
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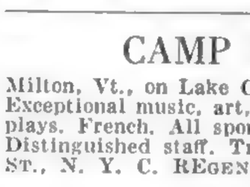
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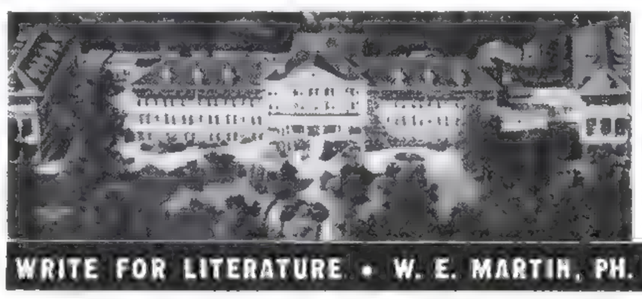


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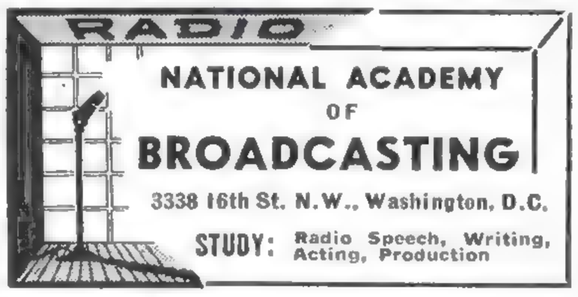
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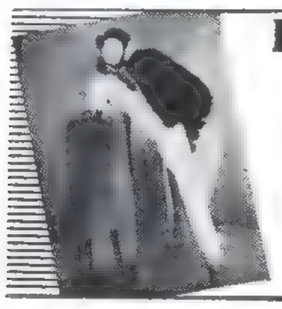
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$2.50



Handsome, hand-sewn Kayser shorty, "Leatherette" (double-woven, pre-shrunk cotton) that *looks, feels* like leather. Washes in a wink, too! Black, White, Grey, Doeskin-beige. Sizes 6-7½. write: Dept. A

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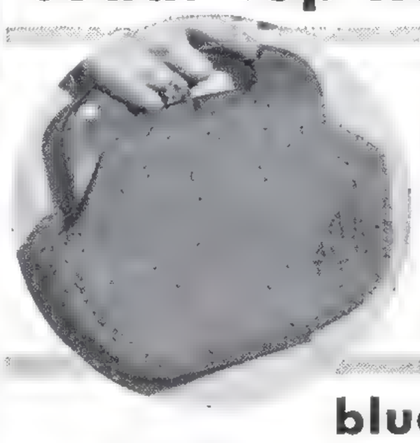


BANKER'S HOURS will be any hours you spend in this coat cut like that of a Chinese banker. Of pale blue chambray, edged in scarlet. Small, medium, large sizes. $19.50, ppd. WaVel's, 597 Grant Avenue, San Francisco, Cal.



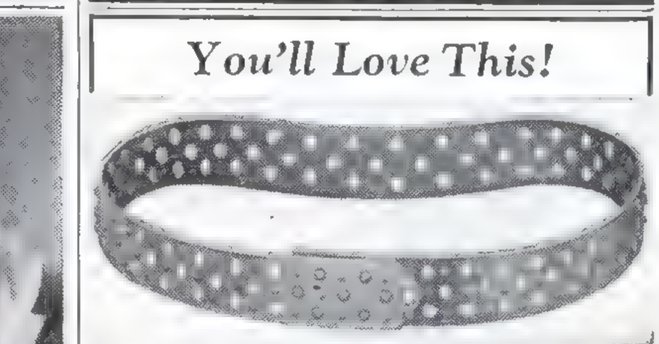
IT'S A STEP FORWARD when a shoe is a cool lacing of narrow straps. Kid in red, blue, beige and vari-coloured combinations. Also black patent leather and black suede. Sizes 4-8, $12.95; 8½-12, $13.95. Shoecraft, 603 Fifth Avenue.

cedar top handbag



Individually tailored of handwoven homespun. 2 inch gusset . . . bias bindings . . . rayon taffeta lining with insert pocket. Size: 8 x 11.
In Brown, Black, Navy, White, Red, and many pastel colors $12.75 *incl. tax*
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blue heaven shop, lowell, mass.



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As new as anything can be—Keeps your blouse inside your skirt. It won't let the skirt turn or "walk around"—and for sport wear (blouses and slacks) it's worth its weight in gold.

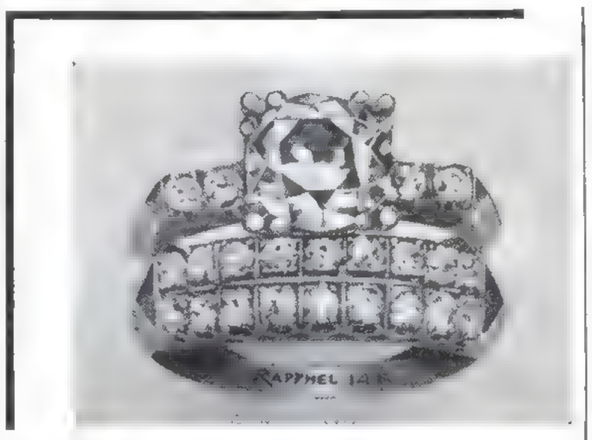
Construction is such that it does all these things perfectly. You can reach—dance—hang by your hands—bowl—play golf, etc., and your blouse stays put.

PLUS FEATURES

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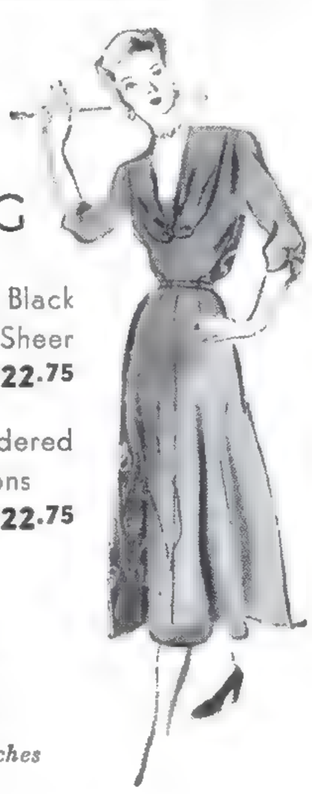
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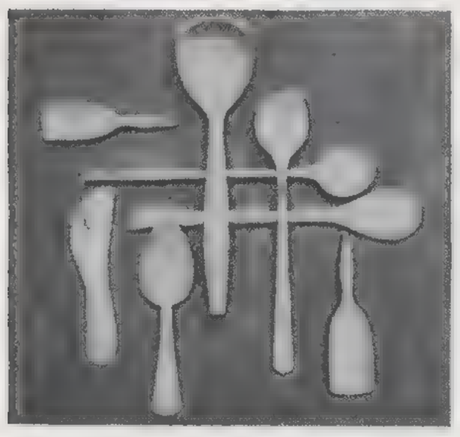
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Information concerning sales openings available upon request

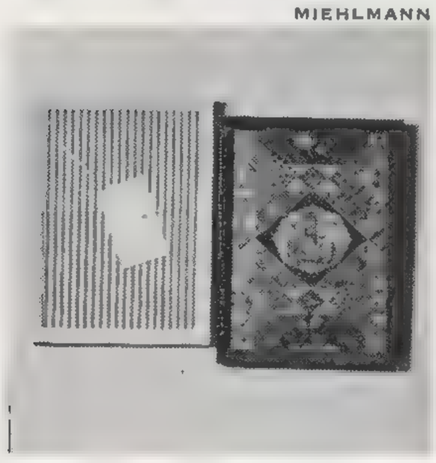
HOUND

. . . skates into spring

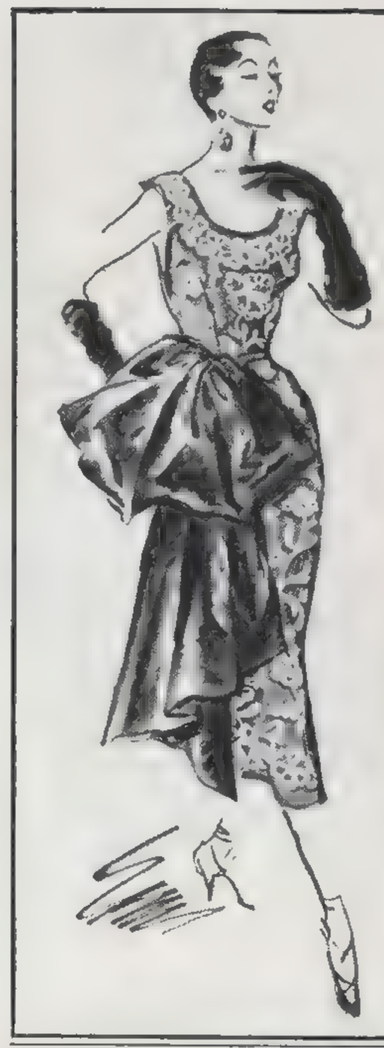


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MIEHLMANN



THE BOARD DECLARES A DIVIDEND. A bulletin board, functional, yes; this one, pretty besides. Pickwick design; chintz, or striped cotton. In red, green, or blue. $3.95 ppd. Martha Kull, 1226 31 St., N.W., Washington, D.C.



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embroidered dinner dress of palest beige linen. Huge sash of chartreuse silk taffeta.

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DAPHNE on brocade ribbon. Design in grey mauve background. English nickel fittings. Black silk cord ends.

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Suspenders....$8.50 Garters 2.50

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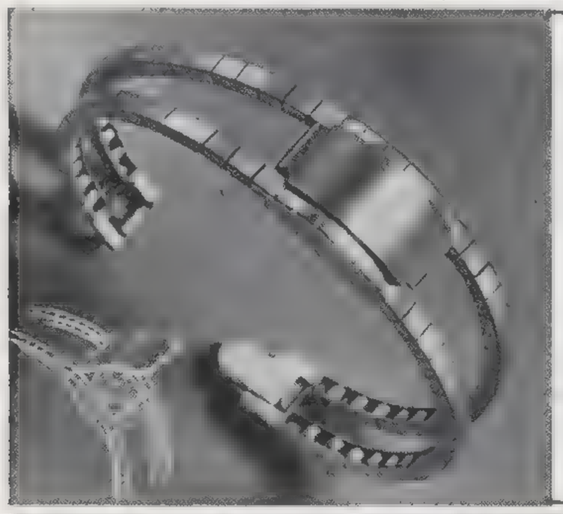
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Calvin Curtis

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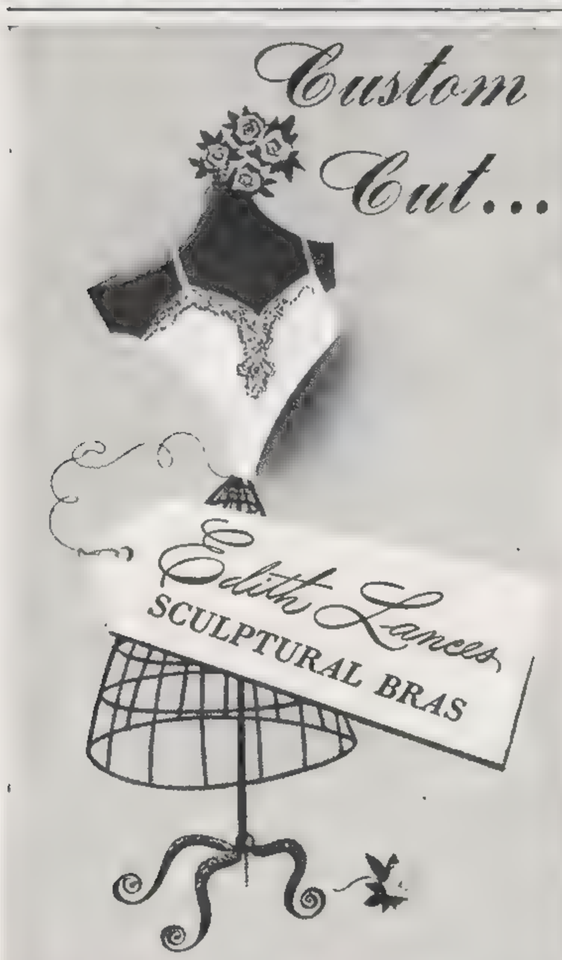
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*Pat. Pendg.

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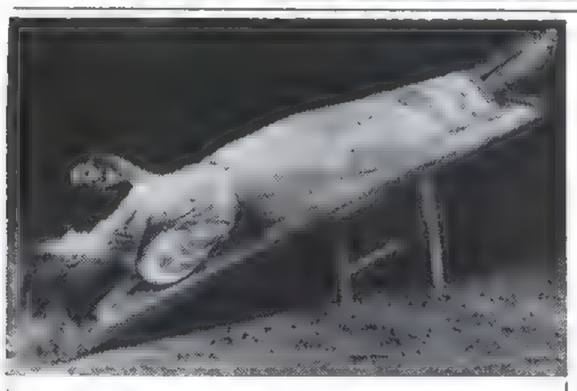
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GOOD LOOKS *on the*
GLAMOUR-REST

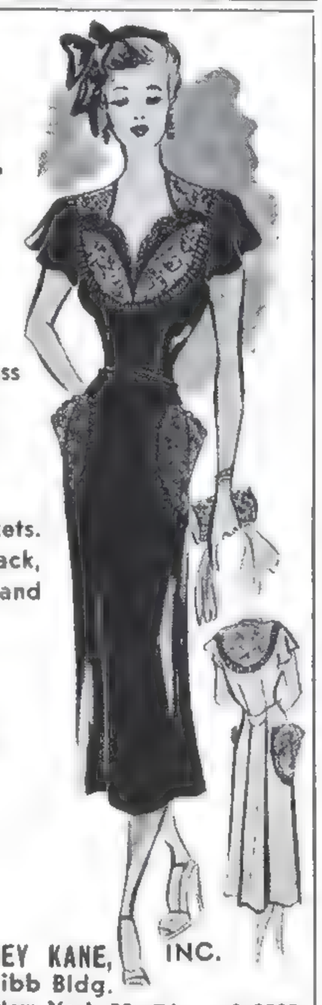
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Smart cocktail dress in sheer crêpe. Self color ruching outlines hand-run alençon lace at neckline and pockets. Comes in navy, black, powder blue, gray and toast.

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REVOLVING MUSICAL BRIDE DOLL
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Also 11″ SWEETHEART REVOLVING MUSICAL DOLL
Tune—"Let Me Call You Sweetheart" or other waltzes. Both dolls feature stop and go movement. Each **$5.95**

We guarantee satisfaction or money cheerfully refunded
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NU novelty Co., Dept. 16
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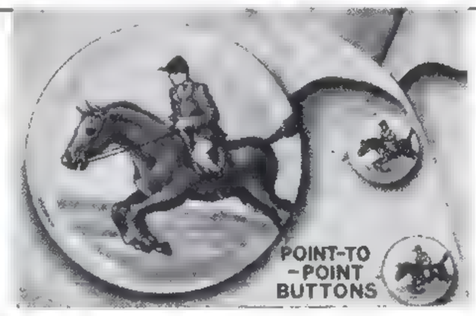
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AS YOU go through the Shop Hound Section in each issue of Vogue, cut out or list *carefully*, merchandise that you are interested in ordering, or services that you may want to use.

Then—send your order directly to the name and address shown in the advertisement.

HOUND

. . . skates into spring

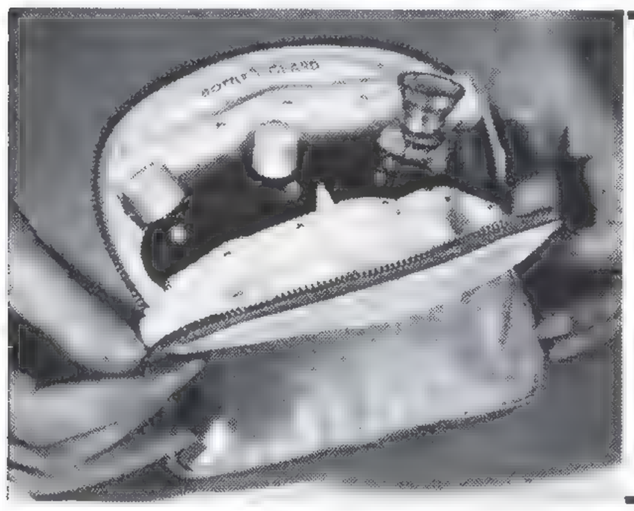


A CUT ABOVE THE ORDINARY, the line of these wool gabardine slacks, cut with authority by a man's tailor. In tan, black, navy blue, wine. Also in grey flannel, and black and white check wool. Sizes 10 to 18. $15. Edward Reed, 49 W. 49 St., N. Y. C.

MIEHLMANN



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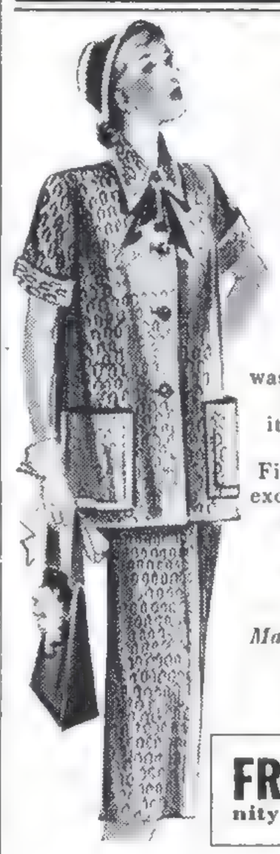


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Maternity Suit

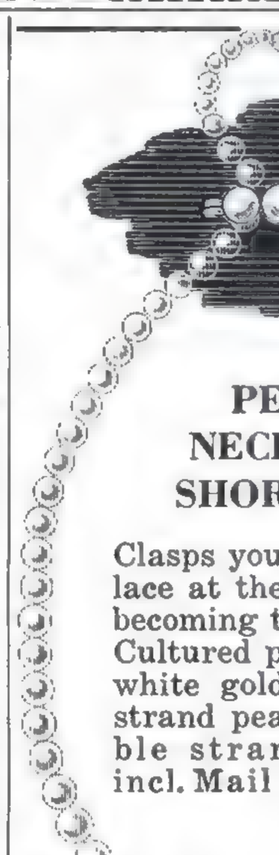
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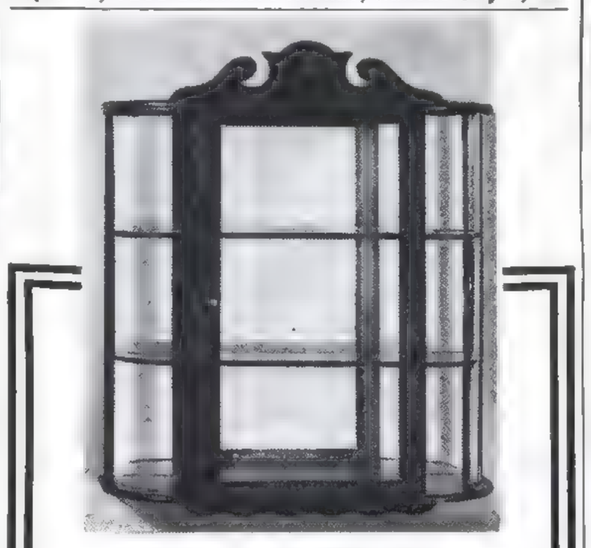
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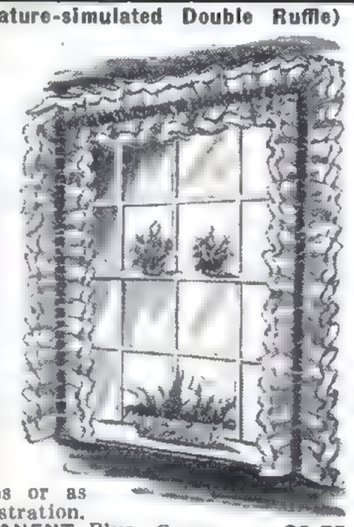
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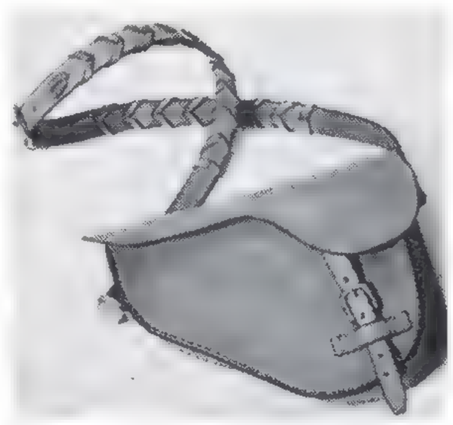
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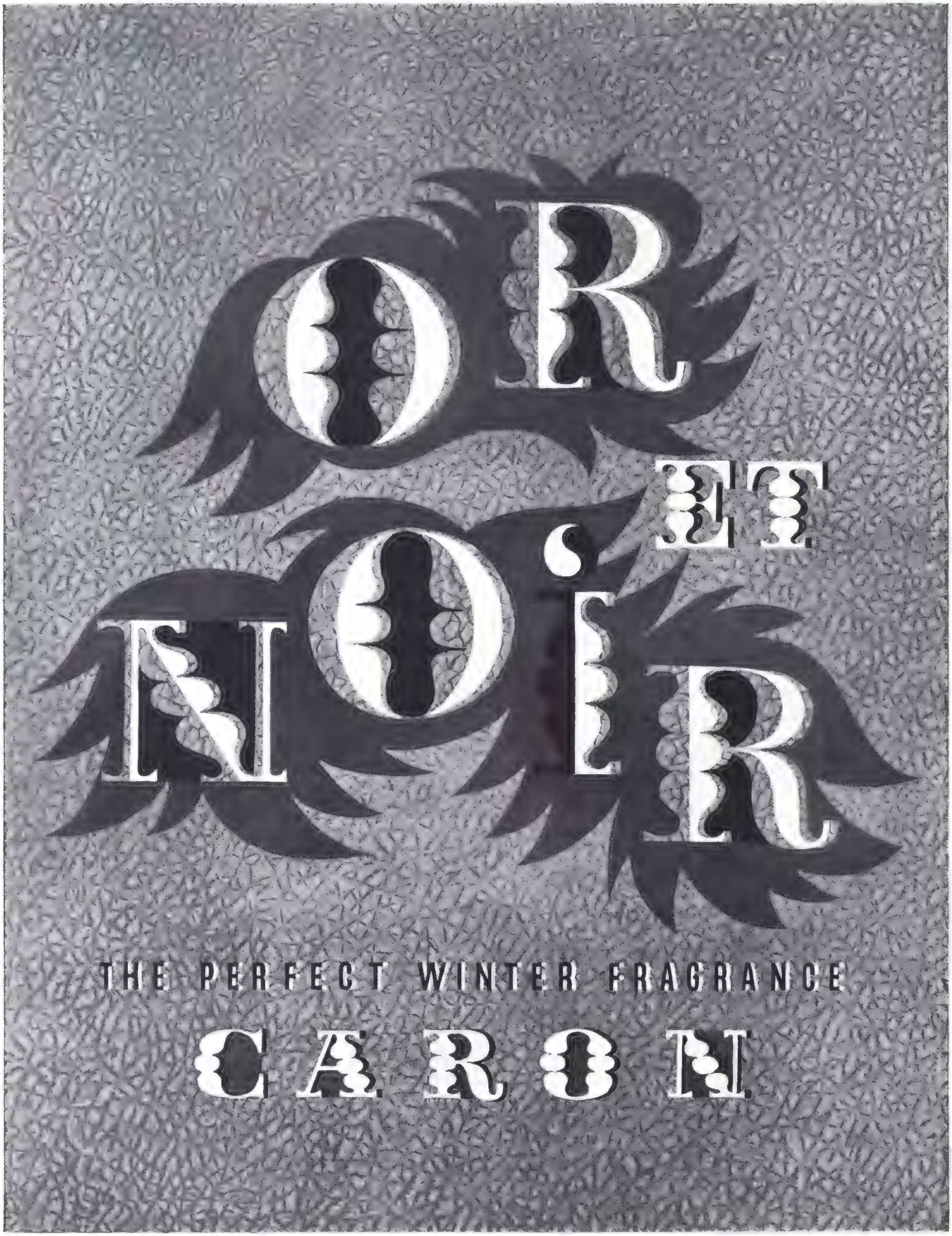


in the Spring a young hand fancies

Wear-Right

foremost in gloves

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COVER: The shape of the suit is established news. An equal importance, the way it is worn with: a phrase of pink, the dotted silk taffeta blouse showing to the shoulders; a forward-set pillbox (to order); almost arm-length black suède gloves, $12.50; long, black calf bag by Lesco, $23 plus tax; all, Henri Bendel. Suit: Traina-Norell's triumph of line: with blouse, about $385; Henri Bendel; Garfinckel's: I. Magnin. Cultured pearl earrings, Verdura.



PENN

VOGUE
INCORPORATING VANITY FAIR

MARCH 1, 1950, CONTENTS

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VOGUE'S *eye view of* POINTS

These the quick, the eye-catching ideas, the genius touches.
(For the first report on Paris silhouettes see pages 124-129.)

A strict tailleur in two layers of chiffon.
A chiffon sheath, gold-embroidered, for late-day.
Chiffon for bathing-suits.

Orange. It's everywhere: excitement in coat linings, gloves, scarfs, hats;
never twice in one costume.

And everywhere: apron skirts, narrow/wide.

Gloves, the lengths stepping from below-wristbone to well
above the elbow. The colours: white (much glacé); citron; caramel;
putty; beige; orange. There are long gloves with cowboy fringe;
short-short citron gloves; gloves in white chiffon.
The longest: white glacé worn late-day with sleeveless dresses.

Half-and-half shoes. Kid-and-suède; black-and-white; polka dot-and-plain;
leather-and-pale satin. Pointed toes.
Pointed heels. Heels high and thin.

White—lots of white lightings: starched horse-shoe collars,
starched cuffs, multiplied bows. And a pale pink starchy collar, pale pink cuffs
and hat, given to a severe black dress.

Belts, emphatic. Shaped, buttoned, embroidered,
tied, eye-stopping in every collection.

Tortoise shell: in jewellery; in buttons; in belts.

Rivers of diamonds (unreal) for necklaces. Double and triple diamond hoop earrings.
A tiny diamond necklace like a bracelet, clasped tight and high
around the neck. Bracelets worn *above* the elbow. Jewelled stars caught in the hair,
under big-brimmed hats. Hair-clips in precious stones
worn on each side of a centre part. Close, little headdresses caging tiny birds in the hair.

Brimless casserole hats built on an inner calot so they perch
on the top of the head. Big velvet hats for summer.

Fox dyed pale peach, pale blue, bordering chiffon stoles in the exact shade.
A navy-blue fur scarf with big white polka dots.
A coat with short sleeves—or no sleeves at all.
A taffeta coat, pleated all over.
A lumber jacket of linen, or cotton, or Shantung, rib-knit at the waist.
Mock carnations and white lilacs . . . all over Paris.



"THE WAY SHE WEARS IT"

THESE women—here and on the next six pages—are perfectionists. They have looked and found: the right lines, the right colours, the right fashion rôles for themselves. And, for them, to find is to keep (Mrs. Douglass, Mrs. Sweeny, Mrs. Carstairs, Mrs. Lowman have not for many years changed the way they wear their hair). Nothing not precisely to taste is used; this gives an air of assurance and an air of thrift. And this gives an air of luxury: there is a feeling that they have picked and discarded among the goods of the world as carefully as a Canasta champion at play. The reassuring thing—and a pleasure—is that each one is entirely individual. No one woman's sense of fashion could be mistaken for another's. They are examples worth taking to heart. And they *have* been taken to heart: for a woman who clarifies, defines, initiates fashion, also influences it. Just how much has the way Mrs. Hayward wears trousers influenced their importance in a woman's wardrobe? How much the way a bright colour looks against Mrs. Lowman's grey hair? Mrs. Carstairs has been making a treasure of separates for years. Prophetic? In common, they have taste and a knowing eye for their own best possibilities. The formula is the same: understatement, suitability, balance. The means, world-wide and personal.



MRS. FAIRFAX POTTER

HORST



MRS. FAIRFAX POTTER is a fashion purist: she would rather have little than much not perfectly to her taste. She is photographed, *opposite page*, in a suit with one lapel folded back on a velvet plastron. Her hat was made for her of cock feathers by Reboux; there is the feeling about Mrs. Potter that if one feather juts out on her brow, it juts just so, is just right. One invariable for daytime: black patent leather shoes. *Left:* Mrs. Potter wears here a short evening dress made for her by Grès: very full when she is seated, remarkably slender when she stands, of strict black jersey and taffeta. Markedly hers: the evening habit of wearing twin pearl bracelets, and they the only jewel. *Below, left:* By day, Mrs. Potter carries a black suède bag with a jeweller's gold frame and chain. She has the suède changed once every five years; the frame, of course, is a lifetime investment. In the evening, she often carries only a powder case and the charming Viennese pinchbeck box shown here.

"THE WAY SHE WEARS IT"

MRS. LAWRENCE W. LOWMAN has a trick of brilliance. Even when she is dressed in grey there is about her an air of clear colour. Grey-haired, and prematurely so for a number of years, she was early to choose a short, misty halo haircut. She has the fortune of a beautiful complexion. So—she wears the littlest, off-face hats made: calots, always. The skill of it is that she chooses stinging colours (the one below is red velvet) and seems to move in her own gentle spotlight.

MRS. CARROLL CARSTAIRS made a whole theory of fashion from separates long before the idea was a matter for general praise. Dressing for the evening, she will pick, at whim, from a raft of skirts and tops and add to her choice with the imagination of the moment. (Caution: this way for experts only.) She is photographed in a narrow, black, pailletted skirt and a bare, black sweater. The way she is wearing her pearls is a typical ingenuity: caught at the throat with narrow ribbon and a diamond daisy, the strands ending in pearl drops. Stamps of Mrs. Carstairs' individuality: her changeless page-boy bob; her short white gloves in the evening.

COUNTESS SANDRA SPALETTI dresses with the utmost reserve, with pared distinction of line. She understands the possibilities of jewels and wears them with wit. Earrings, case in point, are versatile past general belief: as shoe buckles, on a little tie at the throat, a cummerbund. Countess Spaletti pins jewelled earrings to her pocket tabs. With pearls wound in white chiffon (scarf or jewel?), they are her fashion statement on an understated, beautifully fitted suit.

MRS. KINGMAN DOUGLASS has never changed the way she wears her hair (length has varied, not style) since the time when, as Adele Astaire, she charmed all England and America. It is as right, as becoming now as it was then. She has always held that clothes should be simple, a background to the personality. Her *spécialités:* clustered, bangled bracelets that she dotes on. And her "auction" glasses (so named because she loves auctions and needs the glasses to read her program). Made, with an eighteenth-century air, to wear perched on her nose, they are invaluable for Canasta, which Mrs. Douglass relishes.

JOFFÉ



MRS. LAWRENCE W. LOWMAN



MRS. CARROLL CARSTAIRS



COUNTESS SANDRA SPALETTI

MRS. KINGMAN DOUGLASS

HORST


CANASTA
CANASTA



MRS. LELAND HAYWARD

MRS. NICOLAS NABOKOV

"THE WAY SHE WEARS IT"

MRS. LELAND HAYWARD (the famous "Slim") has the rare ability to wear trousers with a non-mannish, personal elegance. Some of the skill: that she is slender, beautiful, very tall. The rest, her additions: here, with narrow black pants, she wears for dinner at home a white linen shirt, plain but soft in line; large, remarkable jewels; little, gemmy slippers. Private ism: her glasses always perched on top of her head.

MRS. NICOLAS NABOKOV, who as Patricia Blake was a winner in Vogue's Prix de Paris, has a pure, delicate beauty well suited to the fragile, romantic evening dresses designed by Sophie of Saks Fifth; is photographed here, and twice beautiful, in a black net and pale pink satin dress (to order). The way she wears it: with chandelier earrings, long, white, glacé kid gloves, pale pink satin opera pumps; all from Saks Fifth.

CECIL BEATON

"THE WAY SHE WEARS IT"

MRS. MARGARET SWEENY is an English beauty in British high tradition, has been recognized as such since, as Margaret Whigham, she made her début. She dresses in all-black, almost with austerity, by day; in the evening wears pale, lovely, floating dresses. It is a system particularly becoming to her dark hair, her white and beautiful skin. She is photographed here in a black pyramid coat made for her by Molyneux, which she wears with a little black hat, the mat black of suède for her shoes, gloves, bag; her jewels, the whites of diamonds and pearls. And, *top right*, in a pale grey *mousseline de soie* evening dress with fine tracings of white embroidery. Mrs. Sweeny never changes the way she wears her hair. With the same theory that serves her in choosing clothes she keeps to a manner that has once been proven right.

COUNTESS ALAIN DE LA FALAISE is the daughter of the English painter, Sir Oswald Birley. She has a keen, inventive sense of fashion; has become a prompting spirit in Paris couture. Countess de la Falaise was one of the first women to wear the cropped *gamine* haircut, is one good reason for its success. She is photographed here and on the opposite page in a dress she designed for Paquin's *boutique*. Narrow and simple as a full-length sweater, she wears it almost to the ankles in the evening (*opposite page*); for the street she tucks it up until it is day-length, gives a skirt-and-sweater effect (*this page*). Her signatures on it: long, brilliant blue gloves; a cyclamen scarf tied in among diamonds and pearls. Her shoes, photographed at the bottom of the page, were made for her by Perugia; they have tall, thin heels paved in brilliants, brilliants rising in a point up the back.



MRS. MARGARET SWEENY





COUNTESS ALAIN DE LA FALAISE



HORST





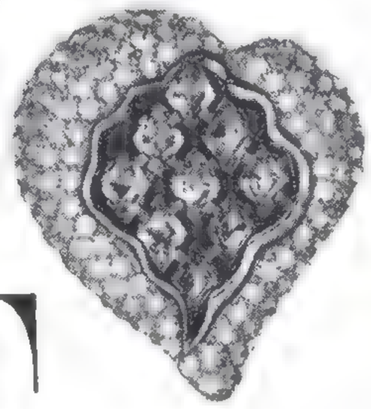
FLANNEL SUIT
WITH ORGANDIE FICHU;
LONG GLOVES,
EYE-LEVEL ROSE

She sees her grey flannel box-jacket suit as a wonderful opening—as well as a wonder of cut. Her own comments: a starched loop of cotton organdie; a straw sailor with eye-level rose; cotton gloves in an important length; a lipstick blended of pinks and wines (Dorothy Gray's spring news, "Cherry Bounce"). Suit of Hockanum worsted, by Brigance, $125. Crescendoe gloves, $6. Scarf, $4. All, Lord & Taylor; suit also, I. Magnin; Neiman-Marcus; Hudson's. Hat, Hattie Carnegie.

DIANE AND ALLAN ARBUS



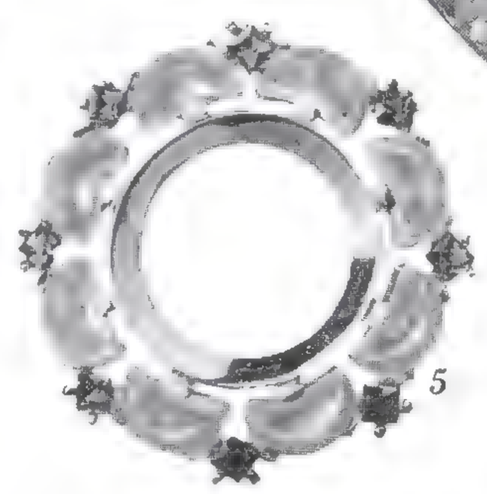
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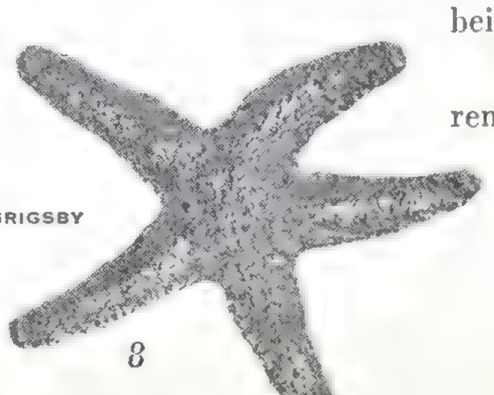
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9

THE WAY SHE WEARS IT" THIS SPRING

Her whole approach to the details of her costume has changed. But then, she has changed visibly, too. Her throat seems much longer since she had her hair cut short. (Now, without crowding the neckline of her suit, she can weave a scarf *and* pearls *and* a flower.) She has had a year of colour, her eye is with it—garden colours are practically second nature to her, in everything from shoes to scarfs. (She'll mix pink with yellow, this spring . . . yellow with green, without a qualm. Yes, and at her age, whatever that is, and with whatever colouring she was forever warned about.) Seems she is slimmer now, too—and as her skirts grow narrow, the actual proportion of costume she can turn over to accessory-life has changed. (She'll wear a giant geranium any day rather than a tentative, likely-sized one. A striped, shaggy carnation the size of a small cabbage. A spray of lilacs beyond anything in nature.)

She'll exaggerate a scarf. Given a thirty-six-inch square of some delicious silk, she'll tie it as a sling-scarf, the ends flipped out at the nape of her neck, the deep loop lining the low neckline of her shirtwaist dress at the front. (She may fasten it with one of the stickpins on this page, and, or, sweeten it with a clump of flowers.) She'll wear a velvet muffler, perhaps, but she'll wrap it loosely. She'll look for a scarf that actually billows—white organdie cut in a foamy circle; an airy twist of sky-blue silk chiffon.

She'll wear earrings obviously born in, and for, a year of short hair. Hoops, earrings-in-motion, pendants for day, great pendants for evening. "Lantern" earrings shining from both sides of the lobes. Mounds of pseudo-pearls, pricked with glitter or encircled with gold or wreathed with enamel and chipped stones. As for pins: single, bold ones; two-at-a-time ones; never noncommittal ones. She'll wrap countless pearls: chokers of big pearls; long, long graduated ones; faceted ones; pearls mixed with crystal; pearls-worn-long; cultured pearls mixed with facsimiles.

She'll wear gloves as jewels. For their clean, sharp comment on her clothes, she'll accumulate long yellow gloves, beige, sand, pink—not instead of, but as well as, white.

She'll use the fresh lines of her clothes as openings for remarks of her own. She'll have new things to say this spring.

1. Pins in rhinestones: crescent, $15; heart, $17.50; in rhodium. *2.* Stalk of green stones, gold-plated leaves, pin by Miriam Haskell, $18. *3.* and *4.* Gold-plated flechette pins, one with a mock pearl. By Marcel Boucher, $5 each. *5.* Gold-plated pin with false moonstones, sapphires, by Trifari, $10. *6.* Stickpin with a clump of rhinestones in rhodium; by Eisenberg, $11. *7.* Long festoon pin of pink quartz, gold-plated leaves, coloured stones; by Miriam Haskell, $30. *8.* Starfish, gold-plated; by Coro, $2 a pair. *9.* Scarfpin of mock pearls, rhinestones, in silver plate, by La Tausca, $7. All at Saks Fifth. Tax not included.

GRIGSBY

The suit itself is of navy-blue silk taffeta; its collar, wings. And what *she* gives it is white—and often. At the neckline, sprays of white lilacs (*genus*, lasting). Long white cotton gloves; pearls; straw hat. Suit by Larry Aldrich, $90. Lilacs by Flower Modes, $7. Dawnelle gloves, $4. All, at Bonwit Teller. Suit also, Frost Bros. Hat, Sally Victor. Lipstick, "Red Splendor" by Frances Denney.

DINNER SUIT
WITH LILAC GILET

DIANE AND ALLAN ARBUS

...WITH LONG-STEMMED ROSES



Left: The dress is romantic to begin with: pink chiffon of Enka rayon, the long, full skirt borne on two pink underskirts. Her own gesture, two long-stemmed red silk roses thrust into the shallow neckline. Dress, $125. A single rose, by Flower Modes, $2.50. All, from Henri Bendel.

"THE WAY SHE WEARS IT" *cont'd*



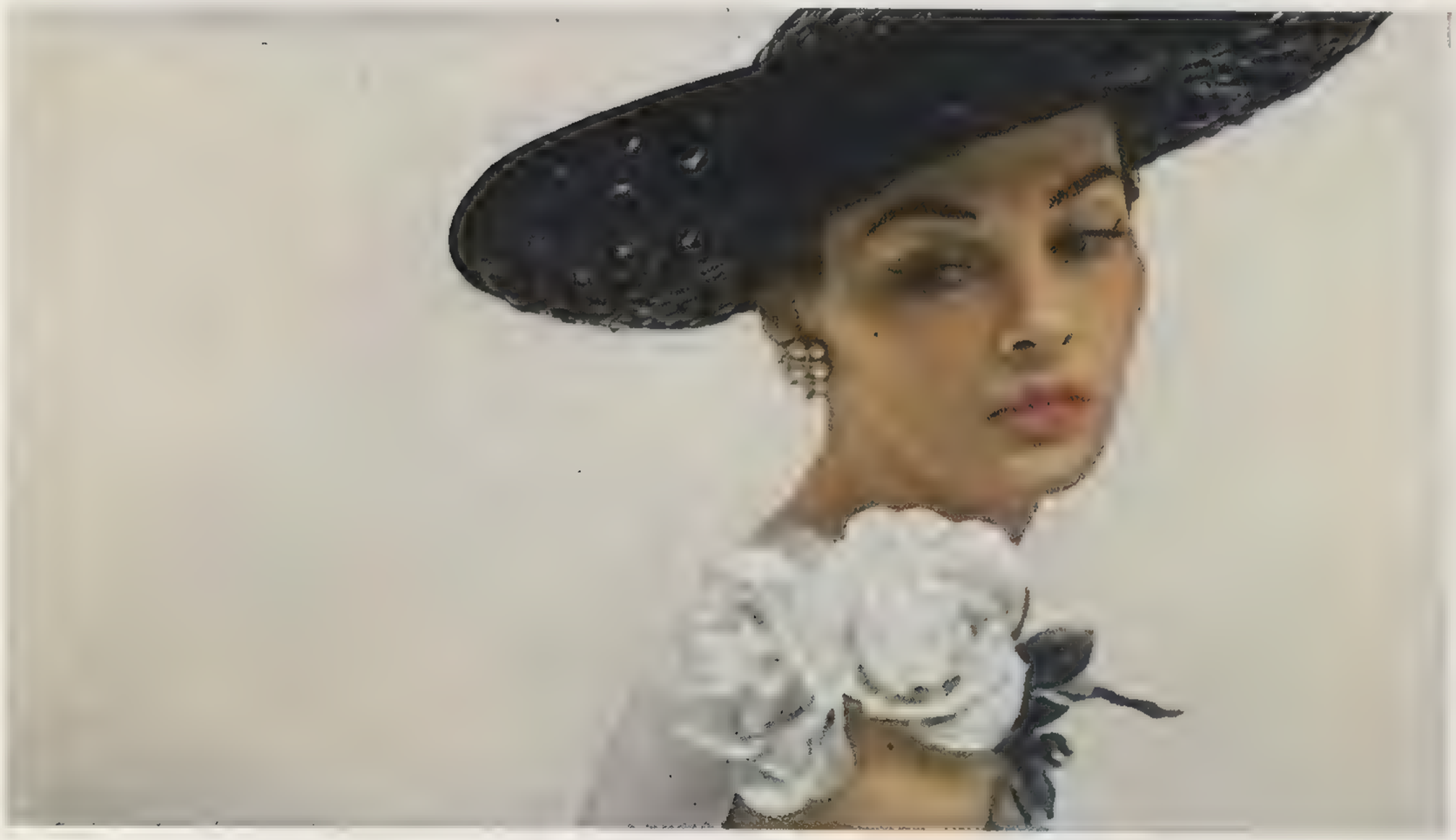


EVENING SHOE, DAISY CLIP

Left: A green shoe, and clipped to it, a walking daisy, entertaining idea for a pale cotton evening dress. Clip by Flower Modes, $1 a pair; Macy's. "Sea Shell," the pale, fifteen-denier Sapphire nylon stocking, $2.50. From Best's.

Below: She begins with news—a sleeveless white dress—and makes something special of it. She tucks silk roses beneath the shoulder of her dress; wears black as the accent for white. Roses by Flower Modes, $2, Bloomingdale's. Hat, Lilly Daché. Dana's "Nassau" lipstick.





SLEEVELESS, WITH ROSES, BIG HAT

PINK LINEN, ROSES, SCARF, LONG PEARLS

The way she wears a pink linen dress on two separate days... *Above:* One day, the bodice is a pink prism. Pale rose fastened against a pink scarf. Rose, by Flower Modes, $2; Altman. Silk Glentex scarf, $2; eight-button-length cotton-white gloves by Wear-Right, $4; both from Lord & Taylor. *Below:* This day, the bodice would be without ornament (except perhaps for pearls-worn-long) and the emphasis at the waistline. Here, a scarf encircling the situation; ends tied long. Shaggy carnations tucked in the pocket. Three carnations, $3. From Bonwit Teller. *The dress:* Delicious. Linen shaped to the body's lines. A Ben Reig dress designed by Omar Kiam. $90. At Lord & Taylor.

SCARF AND CARNATIONS AT WAIST



IN HER BAG, LILACS, SCARF

Left: Silk square by Glentex, $2. Best's. Lilacs (*see above*). Pseudo-pearl ring, $4 plus tax. Saks Fifth. Rayon faille bag by Josef, $10.50 plus tax. De Pinna.

"THE WAY SHE WEARS IT" *cont'd*



SLEEVELESS SWEATER-DRESS,
VELVET MUFFLER,
GERANIUMS

Above: Knitted slip-dress, new stand-by; to wear 1,001 ways; by Brigance in wool. $80, Lord & Taylor. Here with: pale velvet muffler; silk geraniums, a three-flower spray, $1, Best's; glacé kid gloves, $19, Bergdorf Goodman.

Below: Classic cashmere pull-over by Pringle, $15, Bonwit Teller. Transformed by a cotton apple, $1, Best's; a new pied silk scarf-collar by Echo, $5; Saks Fifth.

Right: The system is yellows. The means: silk Shantung dress in two parts, by Drewyn, shirt, $15; skirt, $17; batch of daisies, $2; all, Saks Fifth. Silk square by Vanette, $2; Altman. Cream cotton Wear-Right gloves, $4; Arnold Constable.

Below: Country, any time; this year especially: white and goldens, stripes. Wool cardigan, $25; rayon satin-striped faille scarf, by Echo, $3; Bonwit Teller. Dawnelle cotton gloves, $2.50; porcelain earrings by Castlecliff, $6 plus tax; Altman.



YELLOW SHANTUNG,
PALE YELLOW BIB, DAISIES



BLOND WITH APPLE RED, GREEN

COUNTRY SWEATER,
STRIPED, FRINGED SCARF



DIANE AND ALLAN ARBUS

STONE-GREY,
DARK GREEN LONG STOLE,
GERANIUM

Right: A new, excellent suit, worn a new, excellent way. Long silk stole worn like a Scotsman's; geraniums to sharpen dark grey. And the rosy touch of "So Sweet," Schiaparelli's new lipstick, and powder. Suit of Forstmann worsted flannel by Trigère, about $235; silk twill stole by Brooke Cadwallader, $28; velvet geranium, $2.50; lambskin gloves, $6; all, Bergdorf Goodman. Suit also at Marshall Field. *Below:* Sweetening for a man-tailored shirt sleeve: cornflower cuff links by Flower Modes, $1; Macy's.

CORNFLOWER CUFF LINKS



CARDIGAN, SCARF,
CARNATION-CLASPED

Right: New attitude for cardigans: bright scarf held with flowers. Cashmere sweater by Pringle, $20; clip-backed posy by Flower Modes, $1; both at Altman. Silk scarf by Glentex, $2; from Arnold Constable.



LJUBA WELITCH

The great star of Salomé

One of the superb collaborations in music is that of Ljuba Welitch, the Bulgarian soprano, singing *Salomé* when Fritz Reiner conducts the Metropolitan Opera orchestra, his performance a conductor's tour de force. Like Melchior as Tristan, Lotte Lehmann as the Marschallin, or Flagstad as Isolde, Welitch as Salomé has become in the past three years a classic. Her easy, floating, beautiful voice, that of a true soprano with no mezzo tones, has absolute reliability in its top register, reached without effort, without scoop. Part of the fascination of her performance, however, comes not from her voice, but from her instinct for the stage, for knowing what is happening musically to the other singers, to the orchestra; comes from her passionate vitality, especially in the orgiastic violence of her scene tempting John the Baptist. Then, using her apple-green cape like a matador, her carrot-yellow hair a flame, she sings magnificently. Later the tension of her calm, like the centre of a whirlwind, is as profoundly moving; her body as well as her voice responding to the Wagnerian climaxes of the Richard Strauss music. At the end, her pure, sad, gentle voice, like a lullaby, dies away. So far, not only Metropolitan audiences but also those of London's Covent Garden and the Vienna State Opera House, have been equally moved by the Welitch projection of Salomé.

FRITZ REINER

Eminent conductor



PARIS TENDENCIES

This is the basis of the new in Paris: deviations in silhouette and material. Skirts shorter—14½″ to 16″ from the ground. Skirts generally narrow; some pleated; some, apron-enfolded. "Vertical" is the new word. Most important single day fashion: the straight-line sheath—tucked chiffon or embroidered linen or appliquéd vertical ribbon stripes on chiffon. (With sheath, revival of the stole.) Vertical-line cutaway box-jackets. Cutaway silk evening coats. Box-jackets with important new tendencies: back pleats; loose back panels; over low-pleated skirts; with horseshoe collars (horseshoe, the new curve of collars). Bloused line with new tendency: waistline placed lower. Shoulders generally either normal or implying width through diaphanous ruffles, folds, lantern sleeves. Strong point: sleeveless coats, short-sleeved coats, sleeveless dresses, everywhere. White accents, white neckwear, in every collection. Ruching. Transparent materials; chiffon, tucked, pleated, embroidered. Layer or layers of chiffon for coats. Lace everywhere. Stark white for day. Orange accents, once to a costume: coat or hat or lining or scarf. Putty-beige to caramel important for day. Grey tones also in many excellent variations. Beautiful sheer grey late day and evening. Checks everywhere. Blue and white everywhere. Hair continuing short—new tendency, brushed up and out at back. Doe-eyed make-up prevailing.

VERTICAL LINE—
DIOR

HORSESHOE
NECKLINE,
APRON SKIRT—
DIOR

Bergdorf Goodman; Filene's;
Rich's; I. Magnin.

BOX-JACKET
CUTAWAY—
DESSÈS

BLOUSED SUIT—
FATH

Lord & Taylor; Filene's; Joseph Horne.

PARIS



PINK
STARCHED
DETAILS—
MOLYNEUX

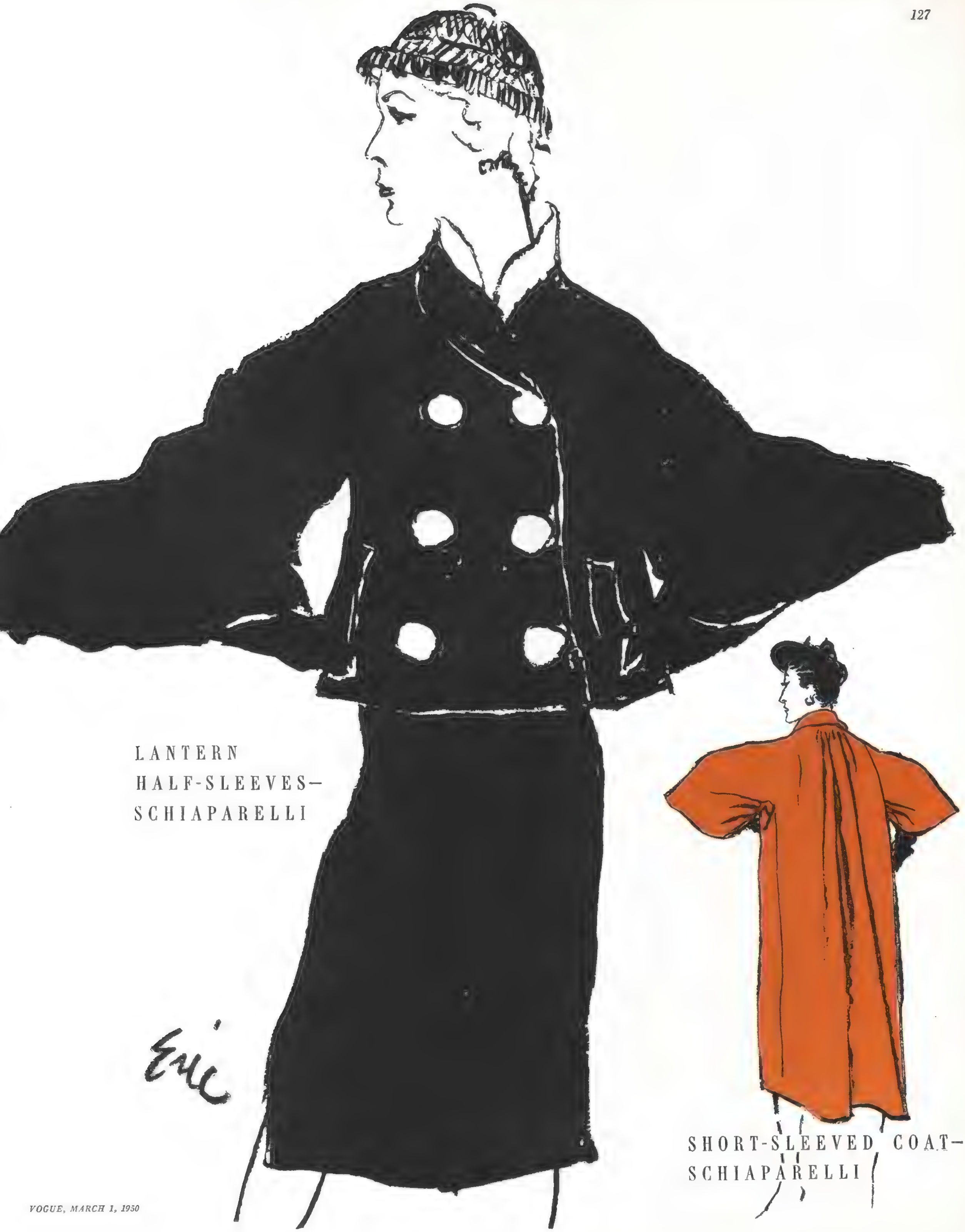
Dress and hat,
Bergdorf Goodman.



BIG
RUCHING
COLLAR—
FATH

Marshall Field;
Eaton's of Canada.

LANTERN
HALF-SLEEVES—BALMAIN



LANTERN
HALF-SLEEVES—
SCHIAPARELLI

SHORT-SLEEVED COAT—
SCHIAPARELLI

Eric

PARIS BOX-JACKET VARIATIONS



BOX-JACKET OVER LOW PLEATED SKIRT—DIOR

Holt Renfrew, Ltd.; Jordan Marsh.

BOX-JACKET WITH HORSESHOE COLLAR—DIOR

Henri Bendel; Marshall Field.

ERIC



PLEATED-BACK
BOX-JACKET—
PIGUET

LOOSE-PANEL-BACK
BOX-JACKET—
BALMAIN

Marshall Field; Eaton's of Canada.



JUMPER DRESS FOR EVENING

The jumper dress in a new shape, an evening shape, cut in deep ovals, front and back. Airy enough (it's stiffened black rayon net, layers deep) and with just the right degree of bareness to lead a double life: as an evening dress all spring, plus a plunge of pearls, for instance, and past-elbow gloves; as a summer dinner dress, adding a head-hug of black lilacs or a sweeping black net bicorne. Dress and satin bandeau-blouse made to order: long gloves of white suède. All at Henri Bendel.



CECIL BEATON

BOX-JACKET SUIT FOREVER

News: the gigantic frogs of black braid on the jacket—a bold flourish of elegance. Special: the plumb-line cut of the jacket; the pencil-line of the skirt; the easy-to-live-in look these strict strokes somehow give. Made to order: the suit, a Leslie Morris design in navy-blue wool, shown with a cashmere sweater; the open-face hat of navy-blue wool jersey. Black suède Delman opera pumps; nylon stockings by Dexdale; jewelled clip, earrings, necklace of cultured pearls. All at Bergdorf Goodman.

FLYING OVER LONDON

BY VIRGINIA WOOLF

An excerpt from a collection of essays, "The Captain's Death Bed," by this distinguished British author, to be published posthumously by Harcourt Brace.

FIFTY or sixty aeroplanes were collected in the shed like a flock of grasshoppers. The grasshopper has the same enormous thighs, the same little boat-shaped body resting between its thighs, and if touched with a blade of grass, he, too, springs high into the air.

The mechanics ran the aeroplane out onto the turf; and Flight-Lieutenant Hopgood, at whose invitation we had come to make our first flight, stooped down and made the engine roar. A thousand pens have described the sensation of leaving earth: "The earth drops from you," they say; one sits still and the world has fallen. It is true that the earth fell, but what was stranger was the downfall of the sky. One was not prepared within a moment of taking off to be immersed in it, alone with it, to be in the thick of it. Habit has fixed the earth immovably in the centre of the imagination like a hard ball; everything is made to the scale of houses and streets. And as one rises up into the sky, as the sky pours down over one, this little hard granular knob, with its carvings and frettings, dissolves, crumbles, loses its domes, its pinnacles, its firesides, its habits, and one becomes conscious of being a little mammal, hot-blooded, hard boned, with a clot of red blood in one's body, trespassing up here in a fine air; repugnant to it, unclean, antipathetic. Vertebrae, ribs, entrails, and red blood belong to the earth; to the world of Brussels sprouts and sheep going awkwardly on four pointed legs. Here are winds tapering, vanishing, and the untimed manœuvre of clouds, and nothing permanent, but vanishing and melting at the touch of each other without concussion, and the fields that with us are meted into yards and grow punctually wheat and barley are here made and remade perpetually with flourishes of rain and flights of hail and spaces tranquil as the deep sea, and then all is chop and change, breeze and motion. Yet, though we flew through territories with never a hedge or stick to divide them, nameless, unowned, so inveterately anthropocentric is the mind that instinctively the aeroplane becomes a boat and we are sailing towards a harbour and there we shall be received by hands that lift themselves from swaying garments; welcoming, accepting. Wraiths (our aspirations and imaginations) have their home here; and in spite of our vertebrae, ribs, and entrails, we are also vapour and air, and shall be united.

HERE Flight-Lieutenant Hopgood, by a touch on the lever, turned the nose of the Moth downwards. Nothing more fantastic could be imagined. Houses, streets, banks, public buildings, and habits and mutton and Brussels sprouts had been swept into long spirals and curves of pink and purple like that a wet brush makes when it sweeps mounds of paint together. One could see through the Bank of England; all the business houses were transparent; the River Thames was as the Romans saw it, as paleolithic man saw it, at dawn from a hill shaggy with wood, with the rhinoceros digging his horn into the roots of rhododendrons. So immortally fresh and virginal London looked and England was earth merely, merely the world. Flight-Lieutenant Hopgood kept his finger still on the lever which turns the plane downwards. A spark glinted on a greenhouse. There rose a dome, a spire, a factory chimney, a gasometer. Civilization in short emerged; hands and minds worked again; and the centuries vanished and the wild rhinoceros was chased out of sight for ever. Still we descended. Here was a garden; here a football field. But no human being was yet visible; England looked like a ship that sails unmanned. Perhaps the race was dead, and we should board the world like that ship's company who found the ship sailing with all her sails set, and the kettle on the fire, but not a soul on board. Yet a spot down there, something squat and minute, might be a horse—or a man. . . . But Hopgood touched another lever and we rose again like a spirit shaking contamination from its wings, shaking gasometers and factories and football fields from its feet.

It was a moment of renunciation. We prefer the other we seemed to say. Wraiths and sand dunes and mist; imagination; this we prefer to the mutton and the entrails. It was the idea of death that now suggested itself; not being received and welcomed; not immortality but extinction. For the clouds above were black. Across them there passed in single file a flight of gulls, livid white against the leaden background, holding on their way with the authority of owners, having rights, and means of communication unknown to us, an alien, a privileged race. But where there are gulls only, life is not. Life ends; life is dowsed in that cloud as lamps are dowsed with a wet sponge. That extinction has become now desirable. For it was odd in this voyage to note how blindly the tide of the soul and its desires rolled this way and that, carrying consciousness like a feather on the top, marking the direction, not controlling it. And so we swept on now up to death.

Hopgood's head cased in leather with a furry rim to it had the semblance of a winged pilot, of Charon's head, remorselessly conducting his passenger to the wet sponge which annihilates. For the mind (one can but repeat these things without claiming sense or truth for them—merely that they were such) is convinced in its own fastness, in its solitude, of extinction, and what is more, proud of it, as if it deserved extinction, extinction profited it more and were more desirable than prolongation on other terms by other wills. "Charon," the mind, prayed to the back of Flight-Lieutenant Hopgood, "carry me on; thrust me deep, deep; till every glimmer of light in me, of heat of knowledge, even the tingling I feel in my toes is dulled; after all this living, all this scratching and tingling of sensation, that too-darkness, dullness, the black

wet—will be also a sensation." And such is the incurable vanity of the human mind that the cloud, the wet sponge that was to extinguish, became, now that one thought of a contact with one's own mind, a furnace in which we roared up, and our death was a fire; brandished at the summit of life, many tongued, blood red, visible over land and sea. Extinction! The word is consummation.

Now we were in the skirts of the cloud and the wings of the aeroplane were spattered with hail; hail shot past silver and straight like the flash of steel railway lines. Innumerable arrows shot at us, down the august avenue of our approach.

Then Charon turned his head with its fringe of fur and laughed at us. It was an ugly face, with high cheek bones, and little deep sunk eyes, and all down one cheek was a crease where he had been cut and stitched together. Perhaps he weighed fifteen stone; he was oak limbed and angular. But for all this nothing now remained of Flight-Lieutenant Hopgood but a flame such as one sees blown thin and furtive at a street corner; a flame that for all its agility can hardly escape death. Such was the Flight-Lieutenant become; and ourselves too, so that the clinging hands, the embraces, the companionship of those about to die together was vanished; there was no flesh. However, just as one comes to the end of an avenue of trees and finds a pond with ducks on it, and nothing but lead-coloured water, so we came through the avenue of hail and out into a pool so still, so quiet, with haze above and cloud below it, so that we seemed to float as a duck floats on a pond. But the haze above us was compact of whiteness. As colour runs to the end of a paint brush, so the blue of the sky had run into one blob beneath it. It was white above us. And now the ribs and the entrails of the sprout-eating mammal began to be frozen, pulverized, frozen to lightness and whiteness of this spectral universe, and nothingness. For no clouds voyaged and lumbered up there; with light fondling them and masses breaking off their slopes or again towering and swelling. Here was no feather, no crease to break the steep wall ascending for ever up, for ever and ever.

AND THOSE yellowish lights, Hopgood and oneself, were put out effectively as the sun blanches the flame on a coal. No sponge effaced us, with its damp snout. Nothingness was poured down upon us like a mound of white sand. Then as if some part of us kept its ponderosity, down we fell into fleeciness, substance, and colour; all the colours of pounded plums and dolphins and blankets and seas and rain clouds crushed together, staining—purple, black, steel, all this soft ripeness seethed about us, and the eye felt as a fish feels when it slips from the rock into the depths of the sea.

For a time we were muffled in the clouds. Then the fairy earth appeared, lying far, far below, a mere slice or knife blade of colour floating. It rose towards us with extreme speed, broadening and lengthening; forests appeared on it and seas; and then again an uneasy dark blot which soon began to be pricked with spires and blown into bubbles and domes. Nearer and nearer we came together and had again the whole civilization spread beneath us, silent, empty, like a demonstration made for our instruction; the river with the steamers that bring coal and iron; the churches, the factories, the railways. Nothing moved; nobody worked the machine, until in some field on the outskirts of London one saw a dot actually and certainly move. Though the dot was the size of a blue bottle and its movement minute, reason insisted that it was a horse and it was galloping, but all speed and size were so reduced that the speed of the horse seemed very, very slow, and its size minute. Now, however, there were often movements in the streets, as of sliding and stopping; and then gradually the vast creases of the stuff beneath began moving, and one saw in the creases millions of insects moving. In another second they became men, men of business, in the heart of the white city buildings.

Through a pair of Zeiss glasses one could indeed now see the tops of the heads of separate men and could distinguish a bowler from a cap, and could thus be certain of social grades—which was an employer, which was a working man. And one had to change perpetually air values into land values. There were blocks in the city of traffic sometimes almost a foot long; these had to be translated into eleven or twelve Rolls Royces in a row with city magnates waiting furious; and one had to add up the fury of the magnates; and say—even though it was all silent and the block was only a few inches in length, how scandalous the control of the traffic is in the City of London.

But with a turn of his wrist Flight-Lieutenant Hopgood flew over the poor quarters, and there through the Zeiss glasses one could see people looking up at the noise of the aeroplane, and could judge the expression on their faces. It was not one that one sees ordinarily. It was complex. "And I have to scrub the steps," it seemed to say grudgingly. All the same, they saluted, they sent us greeting; they were capable of flight. And after all, here the head was turned down again and the scrubbing brush was grasped tightly, to fall on the pavement wouldn't be nice. And they shook their heads; but they looked up at us again. But further on, over Oxford Street perhaps it was, nobody noticed us at all, but went on jostling each other with some furious desire absorbing them, for a sight of something (there was a yellowish flash as we passed overhead) in a shop window. Further, by Bayswater perhaps, where the press was thinner, a face, a figure, something odd in hat or person suddenly caught one's eye. And then it was odd how one became resentful of all the flags and surfaces and of the innumerable windows symmetrical as avenues, symmetrical as forest groves, and wished for some opening, and to push indoors and be rid of surfaces. Up in Bayswater a door did open, and instantly, of course, there appeared a room, incredibly small, of course, and ridiculous in its attempt to be separate and itself, and then it was a woman's face, young, perhaps, at any rate with a black cloak and a red hat that made the furniture—here a bowl, there a sideboard with apples on it—cease to be interesting because the power that buys a mat, or sets two colours together, became perceptible, as one may say that the haze over an electric fire becomes perceptible. Everything had changed its values seen from the air. Personality was outside the body, abstract. And one wished to be able to animate the heart, the legs, the arms with it, to do which it would be necessary to be there, so as to collect; so as to give up this arduous game, as one flies through the air, of assembling things that lie on the surface.

AND THEN the field curved round us, and we were caught in an eddy of green cloth and white racing palings that flew round us like tape, and touched earth and went at an enormous speed, pitching, bumping upon a rocky surface, hard curves, after the plumes of air. We had landed, and it was over.

As a matter of fact, the flight had not begun; for when Flight-Lieutenant Hopgood stooped and made the engine roar, he had found a defect of some sort in the machine, and raising his head, he had said very sheepishly, "'Fraid it's no go today."

So we had not flown after all.



ROBERT CAPA—MAGNUM

THE RUBBLE OF WARSAW'S GHETTO

"THE WALL"

This novel, great and terrible, with its intense illusion of reality, its controlled terror, its matter-of-fact realism, and its roster of characters made subtly living, tells of the last days of the Warsaw ghetto, fought for by its Jews, leveled by the Nazis. Using the device of a fictional Levinson Archive of documents supposedly found buried in the rubble of Warsaw, as in the photograph above, John Hersey has created Noach Levinson, a sharp little fellow in a brown suit, who took down in his spidery handwriting the trivia and tremor of that awesome period, prying into people, into their splitting nerve ends and emotions. Through Levinson, Hersey re-created the strength of traitors and the weakness of the heroic, and what made them so. Far beyond the reportage of *Hiroshima*, beyond the minor fiction of *A Bell for Adano*, *The Wall* is an achievement in the art of the novel, a major work of imagination.



THE AUTHOR: JOHN HERSEY

SPOTLIGHT

"ILLUMINATIONS" (*right*), is a beautiful new ballet, with costumes and sets by Cecil Beaton, choreography by Frederick Ashton and a score composed by Benjamin Britten. Produced by Ballet Society, it is based on poems by the nineteenth-century, symbolist poet, Jean Arthur Rimbaud. (Starving as a youth, Rimbaud lived to be thirty-seven, a successful political intriguer for the Empire of Ethiopia. He died without knowing that a volume of his work, *Les Illuminations*, published by Verlaine, was the sensation of Paris.) "THE THIRD MAN" (*below, left*). This new film hit has brought in a passion for zither music, here and abroad, because of the eerie, evanescent tune played as background music by its composer, Anton Karas, a Viennese zither-ist. *The Third Man Theme* has now been recorded by six American companies, and Karas is playing his famous zither in the U.S. PEARL BAILEY (*below, right*), as the slave in the new musical drear, *Arms and the Girl*, sings two songs: "There Must Be Something Better Than Love" and "Nothin' for Nothin'," in her lazy, skiddy, sexful, superb fashion. Miss Bailey is sometimes referred to as The Hand.



CECIL BEATON

NEW BALLET:
"ILLUMINATIONS"



GRIGSBY

NEW HIT: ZITHER MUSIC



GJON MILI



PEARL BAILEY:
"ARMS AND THE GIRL"

THE WALK OF CAROL CHANNING IN "GENTLEMEN PREFER BLONDES"

This anatomical analysis of Miss Channing's now famous itty-bitty walk reveals design and athletic control that might throw a lesser woman. Walking pigeon-toed and knock-kneed at the same time, she twists on the ball of her ample foot, then contrives to teeter by delicately waggling her ankles as though waving them at a friend. She archly curves her *derrière*, and leans forward in a stance reminiscent of such architectural marvels as the Tower of Pisa. But whenever her mincing voice changes—suddenly rasping, like the sound of the word ratchet, as it does in her masterpiece, "I'm Just a Little Girl from Little Rock," the mincing gait vanishes, and she lifts her feet high to the brass in her voice.





A YOUNG MAN'S ADVICE TO A YOUNG WOMAN

BY THOMAS W. PHIPPS.

If I were a woman I'd never bring up the name of a former beau. The safest rule for any woman is never to admit to having ever known anyone before but very old ladies, children, and dogs. If I were caught wearing an obvious gift-gardenia, I'd say, without blinking a not too-mascara'd eye, I'd bought it for myself.

The theory that a man is attracted by a woman with a lot of beaux is simply not true. It is only in the movies that men like competition. In real life. most of them hate it.

If I were a woman I'd never. never have that extra glass of champagne.

If I were a woman I'd never be unpunctual. Something happens to a man's spirit after he has sat for a while alone in a restaurant, a drawing room, or a hotel lobby. No matter how charming the woman he is waiting for, a small voice, somewhere in the back of his head, whispers, "I don't have to take this. If she can't be on time I know plenty of others who can." By the time she arrives a small wall of resentment has been built up, often stays there for the rest of the evening.

If I were a woman I'd never let a man get away with asking me to meet him for dinner without coming to fetch me.

If I were a woman and a headwaiter knew me and not my beau, I'd make sure we would not be ushered to a table unless my beau asked for it.

If I were a woman I'd wear veils whenever possible. I'd know the value of contrast, dressing simply at a dinner with the very clothes-conscious. I'd underplay the jewel idea (inspiration: General Eisenhower wearing a single decoration, not a chestful).

If I were a woman I'd never exaggerate my skill at any game. A man takes a dim view of any woman who, after taking twelve shots on a first hole of a money match, coyly admits she was only joking when she said she'd played golf all her life.

If I were a woman I'd avoid: indecision over menus; wearing hats so large no one could get near to me.

If I were a woman and a smoker I'd always carry my own cigarettes and lighter.

I'd watch out and avoid all kinds of mannerisms, the catch phrases of the day—"It's heaven!" "It couldn't be chicquer."

I'd be more anxious to be *soignée* than to be chic. My gloves would be clean, the inside of my bag tidy, my nail polish unchipped.

If I were a woman and my posture was awkward I'd learn to be graceful. I'd learn to dance, to play bridge, to dive, to speak languages. I'd learn to cook, to sew, to do petit point. I'd learn about silver and linen, and at auctions I'd bid with discrimination.

If I were a woman I'd be more concerned with the number of my accomplishments than the number of my invitations.

If I were a woman I'd take more trouble over my shoes than I would over my furs and jewelry. (Men start at the bottom and look up.) I'd never wear anything so spectacular that it would attract attention. A man never likes the woman he is with to be looked at by anyone but himself.

If I were a woman I'd never suggest the name of any out-of-the-way little restaurant. The man will always think it holds memories for you, and he will probably be right.

If I were a woman I'd know the strength of gentleness; the persuasion of *(Continued on page 199)*

Opposite: Advice to a young woman re: country parties, spring and summer. This is the dress they mean, when they're *dressing*. Silk jersey bodice (most evenings you'd wear it without gloves), silk mousseline de soie skirt. Dress, a Leslie Morris design, made to order. Gloves, earrings, all Bergdorf Goodman. Hair, a shade that could be colour-blended by Roux (see page 187). Lip colour, Germaine Monteil's "Golden Red." HORST







The "Canary," one of Joseph Cornell's shadow-boxes from the show which he calls his "Aviary," at the Egan Gallery.

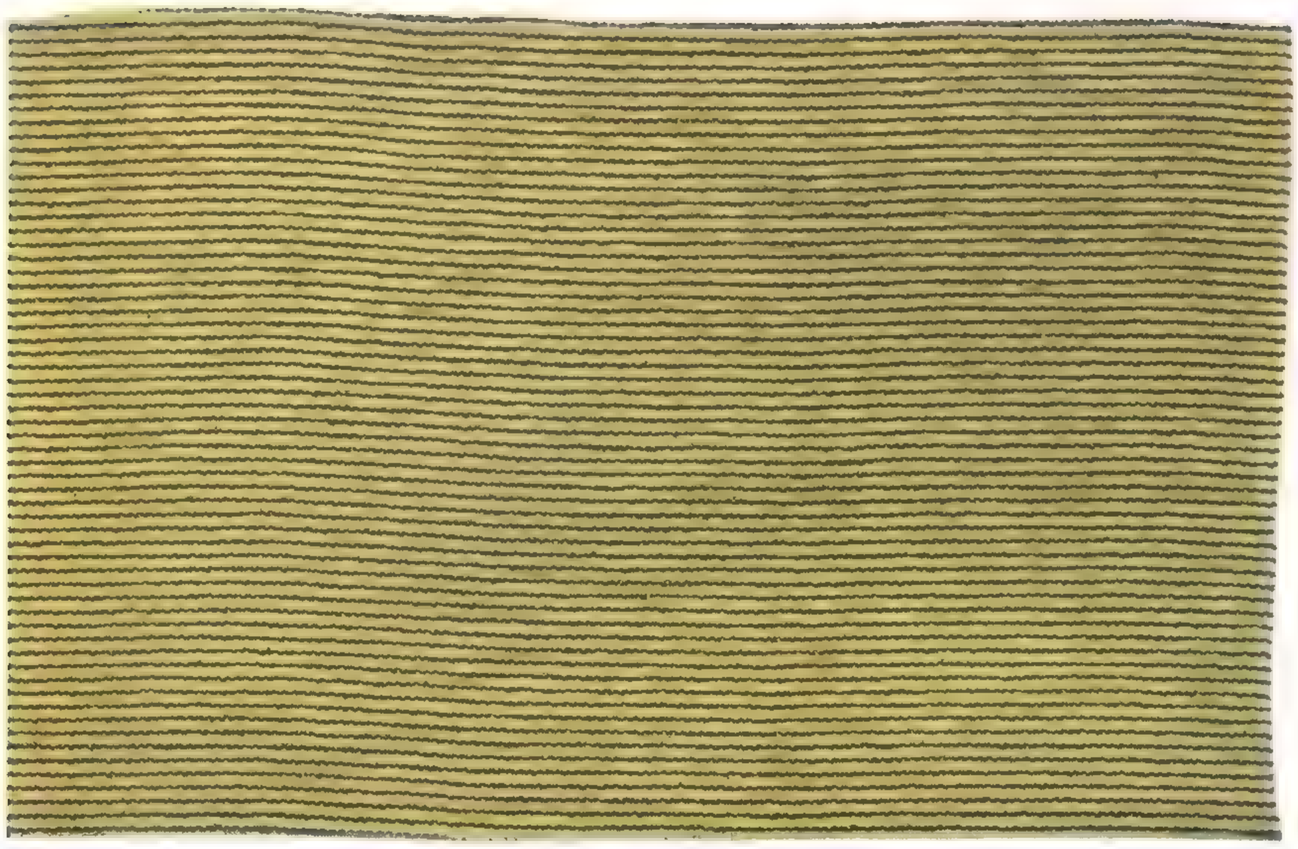
Below: Bur-Mil Shantung, new pairing of two types of rayon—viscose and acetate.



Above: Rayon crash in a this-spring pink. By Cohama. $1.49 a yard; Bloomingdale's.

From the newest group of rayon fabrics: weaves and colours of coming summer fashions.

Rayon is the brain child of man; he can discipline it, change it, think out improvements for it—and he does. He can thicken or thin the fabric, make it rough or smooth, transparent or translucent or beautifully opaque. He can combine one type of rayon with another; can control the weaving completely, making possible effects that can not be found in cloths woven of natural fibres. On these pages, nine examples of rayon materials developed for (and developing) the fresh approach to summer fashions. Four of the nine rayons shown here are already available by the yard; the others will be making their first appearance in ready-to-wear clothes.



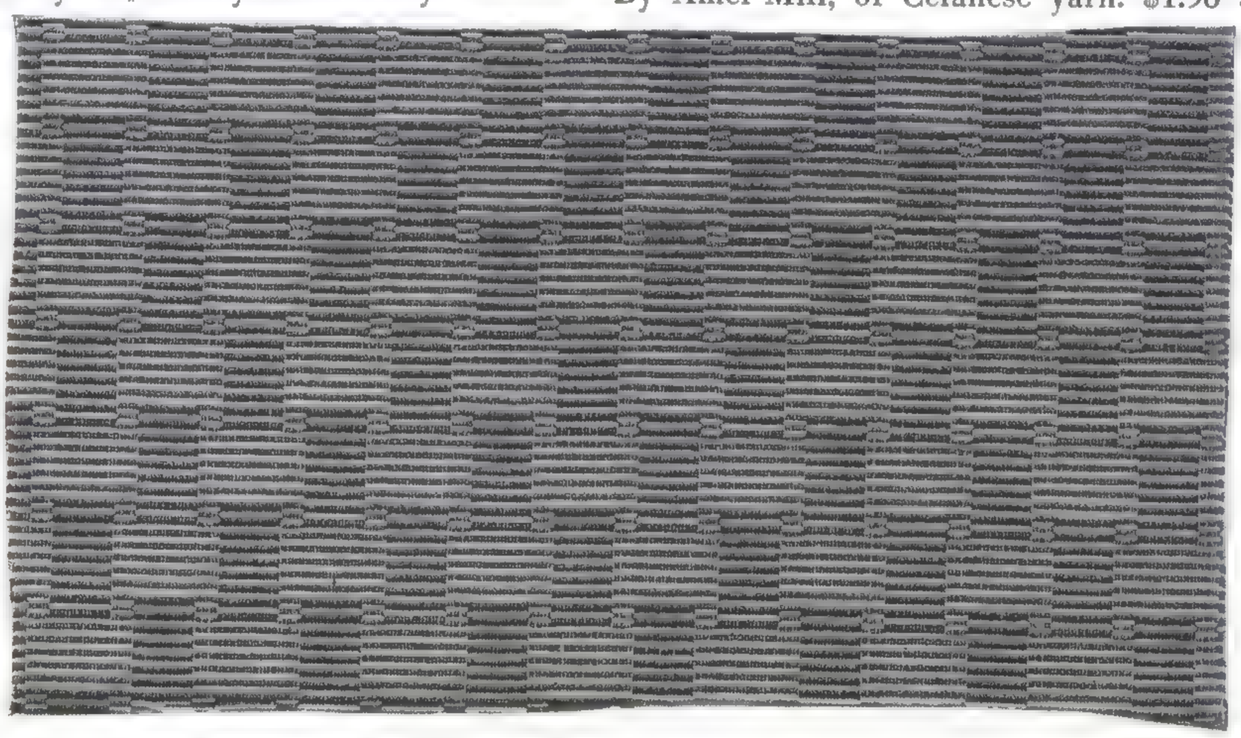
Above: Fresh as a spring leaf, dull-finished crêpe with a woven-in wave-stripe. Made by Stehli of DuPont rayon. $1.69 a yard. At Macy's.



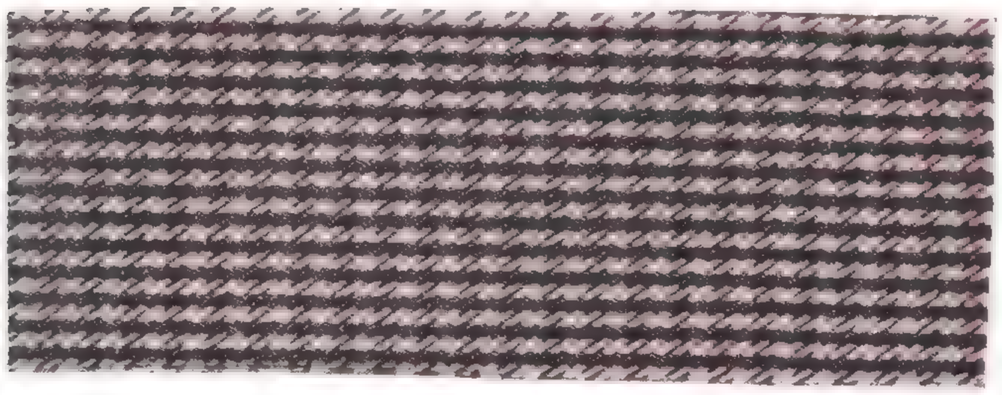
Above: Familiar texture, newly processed. Spun rayon, Tebilized for crease-resistance. An Alcé fabric of Avisco yarn.

Below: New: checked rayon barathea, with a diapered texture. By Amer-Mill, of Celanese yarn. $1.98 a yard; at Macy's.





RAYON INVENTIONS



Right: Sheer crêpe in a neat-without-monotony print. By Cohama in Bemberg rayon yarn. $1.49 a yard. Macy's.

Right, below: New summer treasure of city/country cloth, a rayon in a chambray-smooth weave. Made by Juilliard.



Above: Rayon surah version of this spring's checks, hound's-tooth checks. Woven by Verney of Celanese yarn. (Note rayon's talent for sharp definition of colours.)



Right: Rayon tweed, by Brighton. Processed for water-repellency.



BLUMENFELD

Colour siblings—family of five

PART OF THE PLOT

THE whole thing is a plot, the costume in all its parts. From suit to glove, scent to handbag, hat to shoe. On these pages, we report new ways to new effects—*your* choice gives the plot its point. *Right:* Five gloves in a single plot—butter tones, one length or another. *First:* Shortest glove we've seen: below wristbone. Plot: sleeveless dress. Of glacé Cabretta; by André David, $9. From Bonwit Teller; Neiman-Marcus. *Second:* Tapered four-button-length glove of glacé kidskin, by Superb, $5. From Bergdorf Goodman; I. Magnin. *Third:* Six-button doeskin-finished lambskin glove by Wear-Right (one plot: black piqué). $5. McCutcheon's. *Fourth:* Cotton, in an eight-button length, to crush down. By Crescendoe, $3.50. Bergdorf Goodman; I. Magnin. *Fifth:* A fourteen-button-length glove of glacé Cabretta. By André David, $18. Bonwit Teller; Neiman-Marcus.

Opposite: She is *still* deciding, as we go to press. The plot: the beiges she wears here. The glove choice: "Mango," the pinky-yellow shade, above, left. "Casaba," the reflection-of-yellow, above, centre. "Curry," the pungent yellow, at right. "Sherbet," the clear mauve-white. "Chutney," the spicy orange possibility, below. All, from the new palette of Kislav gloves. Next question: which of the new necklaces combining crystal-colours with pseudo-pearls? At her throat, the crystals are clear. In hand, they are pale pink. On the table, at left, topaz-coloured; at right, coral-reef. All, Jacques Fath designs for Marvella. Gloves and necklaces all at Best's; J. W. Robinson. Gloves also, Hutzler's. As for the lady in question—she has: a dress of Belding-Corticelli silk Shantung piped in black, by Henry Rosenfeld, $23. Marvella earrings, $3 plus tax. All, Best's. Her beige felt one-sided hat, made to order at Chanda. Her creamy, rosy lipstick, Pond's "Heart Throb."





1



Triangular handbag in camel-colour cowhide, with a single arch handle. By Shur-Tite, $10.50*; Bloomingdale's.



2

Carrying scent into the plot of whatever you wear is to carry a whole new value into your costume. To keep this idea going throughout the day there is the purse-scaled flacon. As here (and on page 174). And enveloping the idea, these new handbags. *1.* "Quelques Fleurs" by Houbigant in a diminutive round flacon, $3.50*.



Barrel of a handbag in rust-colour calfskin, lined in silk, with two straps. By Style Art, $25*; Stern's.



3



4

Baby valise: oversize handbag for travelling. Of tanbark-beige calfskin. By Coblentz, $50*; Altman.



5

2. New purse-size bottle of Jean Patou's "Moment Suprême," $3.50*.
3. Newest Bourjois: "Beau Belle," $2*.
4. D'Orsay's newest: "Divine," $3*.
5. Spell for the handbag: Dana's little flask of "Voodoo," $6.50*.
6. "Fame" perfume by Corday, $2*.
7. New little column, leather-bound, of Charbert's "Fabulous," $2.50*.



Long, flat handbag of natural pigskin. Locking clasp, extension handle. By Ronay, $15*; Lord & Taylor.



6



7

Big and blue: afternoon handbag of navy-blue suède, with a metal frame. By Bienen-Davis, $29*; Saks Fifth.



8

8. Dorothy Gray's "Savoir Faire," in a new miniature metal flask, $3.50*.
9. Schiaparelli's "Shocking," $3*.



Des Cartes

Light handbag, bamboo-tan lizard with long straps, lock-clasp. By Koret, $65*; Bergdorf Goodman.



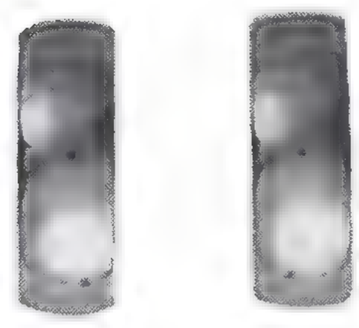
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*PLUS TAX

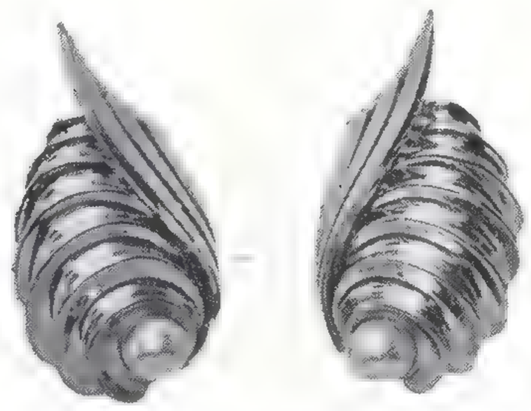
PART OF THE PLOT *continued*



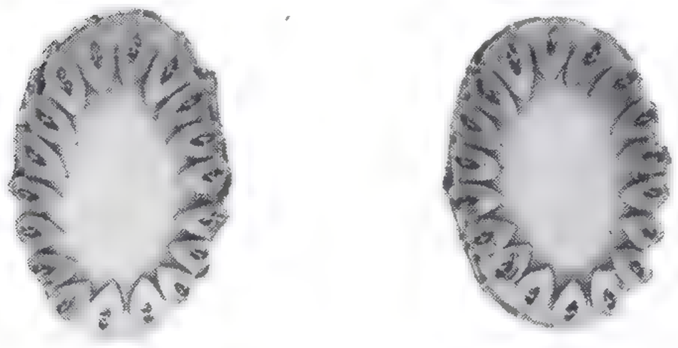
Hoop earrings, one pair of circles in front of each ear, one behind. Gold-plated. By Trifari. $5*. Altman.



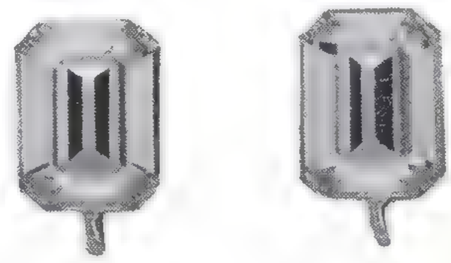
Oval bands, each with the simplicity of a wedding ring. These, gold-plated. By Monet. $5*. Bergdorf Goodman.



From a mercury-winged coil, a pseudo pearl emerges. Gold-plated. By Marcel Boucher. $10*. At Saks Fifth Avenue.



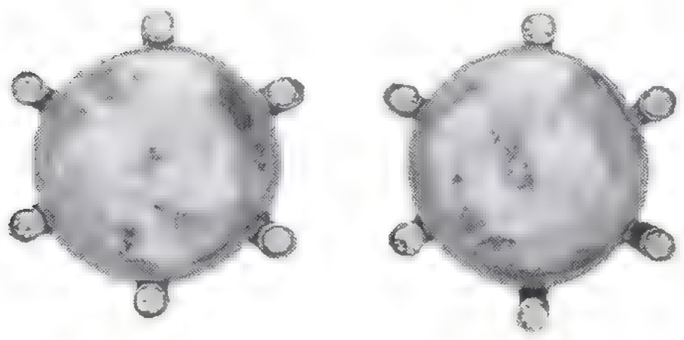
White stones, cut in facets, and set in a feathering of gold-plated leaves. By Miriam Haskell. $15*. Saks Fifth.



Rhinestone rectangles set in sterling silver; for both sides of five o'clock. By Kramer. $2*. Henri Bendel.



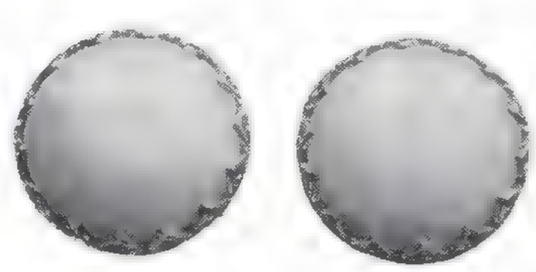
Button earrings, the pseudo pearl encircled by a gold-plated ring. By Bergère. $2*. At Saks Fifth Avenue.



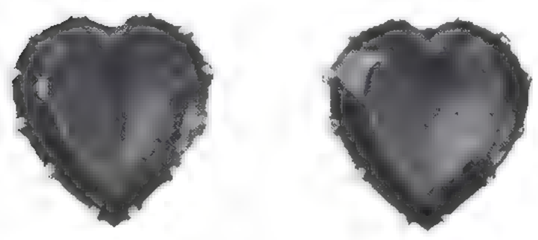
A pair of big baroque pseudo pearls, each held with six rhinestone sparks. Earrings by Reja. $5*. At Altman.



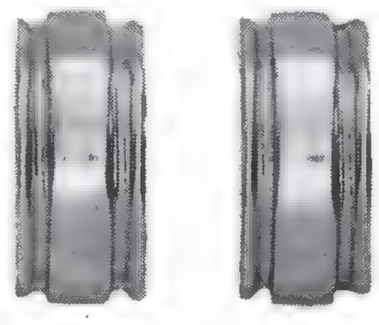
Trapped inside a forward-shooting gold-plated spiral, a pseudo pearl. By Bergère. $3*. At Lord & Taylor.



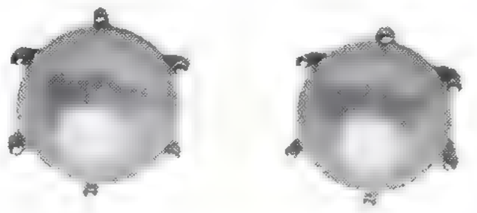
White porcelain moons, set in gold-plated filigree, a last-century custom. By Dalsheim. $2*. Peck and Peck.



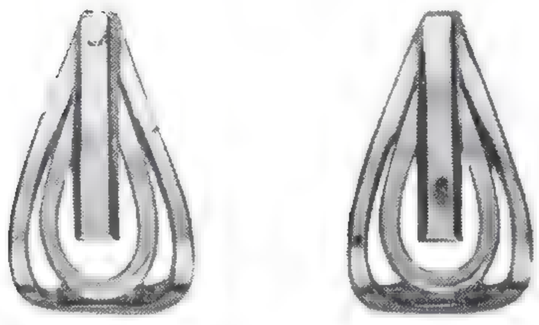
Each earring, of a single pseudo topaz, cut in the shape of a heart. By Accessocraft. $3*. At Jay Thorpe.



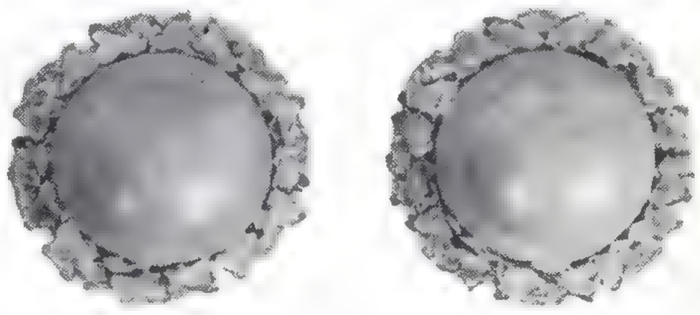
Loop earrings, gold-plated, the double perimeters, deeply grooved. By Barclay. $3*. Lord & Taylor.



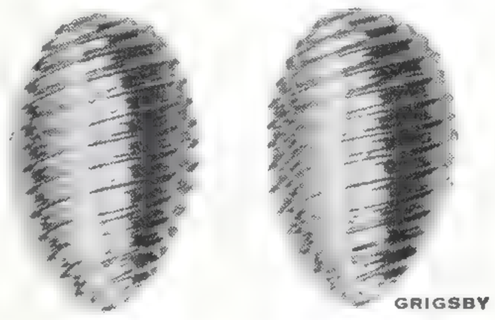
Each earring a pseudo pearl, held as delicately as a drop of milk, in gold-plated prongs. $3*. Bonwit Teller.



Shaped like a little lantern; loops fore-and-aft of the ear. Gold-plated. By Trifari. $5*. At Bloomingdale's.



Lustrous oyster-grey enamel, circled with a wreath of enameled flowers and rhinestones. $7*. At Bonwit Teller.



Spiraled like conch shells, gold-plated earrings; a rhinestone at the tip of each. $7.50*. At Bonwit Teller.

*Plus tax

PART OF THE PLOT *continued*



One of the new striplings, an afternoon opera pump of navy-blue calf. Made by Foot Flairs. $9. At Altman.



Bare outline of a dinner-time sandal; black suède straps, ankle-high. A Troylings sandal. $13. At Macy's.



City walking shoe of navy-blue calfskin with a tailored bow. By Foot Saver. $19. At Wanamaker's, Phila.



For life in the country: this low shoe of brown calf. Made by Arnold Authentics. $17. At Bonwit Teller.



Shoe-with-a-bow-on-it in a polished version; opera pump of black calfskin. By Tweedies. $13; Florsheim.



Round-toed low shoe, beige suède with brown kidskin edging and tassels. By Toni Drake. $13; Altman.



High-cut walking shoe of smooth calf, transferable as tweeds from town to country. $17; Florsheim.



The stripling as a shell opera pump of brown calfskin on a low heel. By Mademoiselle. $16; Lord & Taylor.



Close-to-the-ground shoe with winding strap. In blond suède. By Valentines. $8; Foot Rest, New York.



Open country moccasin threaded with straps to tie at the ankle. By Sandler. $9; Saks Fifth; Harzfeld's.



Classic fashion: the perfectly plain opera pump on a medium high heel. In beige suède. $13; Walk-Over.



Coming, more shoes of patent leather. This opera pump, black, with a bow. $10; Foot Rest, New York.



1. Afternoon opera pump, blue Calcutta lizard. $30; I. Miller, New York. Nylon stockings, in "Golden Topaz," by Munsingwear. $1.65; Carson Pirie Scott.
2. Opera pump of blue calf and faille. By Julianelli. $22. Berkshire nylon stockings, $1.50. Both at Lord & Taylor.
3. Shell opera pump for late day, suède, plus patent leather. $33; Delman. Hanes nylon stockings, $1.65; Bergdorf Goodman.
4. Five-o'clock-on: instep-strap sandal of moire. By Evins. To order, I. Miller, New York; I. Magnin. McCallum sandal-foot nylon stockings, $1.95; Altman.

BLUMENFELD



1. With these warm tones of shoe leathers, gloves as a delicate colour-echo. These are suède, hand-sewn, in ten-button length to meet shortened sleeves. $13; Lord & Taylor. *2.* Tawny blond calfskin shoe with a touch of punchwork, extension sole, built-up leather heel. By Hill and Dale. $16; Lord & Taylor. *3.* Calfskin opera pump crossed by strippings. By Newton Elkin. $22; Lord & Taylor. *4.* Another tawny tone for a calfskin opera pump by DeLiso Debs. $14; Bonwit Teller. *5.* High-rising walking shoe on a squared extension sole, the tie leather-tasselled. By British Walkers. $19. From Bonwit Teller. *6.* City valuable: alligator opera pump, new in this tone, with squared throat, side angles. By Palter DeLiso, $45 at Bonwit Teller. *7.* Recommended with any of these tawny tones: grey, pale to smoky. City-country example: this grey wool flannel by Worumbo. *Opposite page:* Three new shoes for life in the country. All of kipskin (bovine skin at a stage between calfskin and cowhide), made soft and supple, given a new "golden tan." *At the top:* High-cut moccasin, boldly buckled, set on a leather covered base. $10. *Next:* Smooth shoe, closed by a zipper up the centre front; the deep sole, crêpe rubber. $10. *Third:* Closed-back sandal, two of the criss-cross straps buckled at the sides. $9. *The handbag:* smooth, lengthy, made of the same leather as the shoes. $9 plus tax. Shoes and bag designed by Joyce in Donovan kipskin. All at Bonwit Teller; I. Magnin. Shown with them (actual size), cottons you will see in town this year: denim in a new-to-denim colour (69c a yard; Bloomingdale's); gingham, a fresh plaid. Both by Avondale.



TAWNY-TONED LEATHERS

FOR CITY AND COUNTRY CLOTHS

HERBERT MATTER

COMING IN:



Above: On the way in, citrus yellows. Here, a clean, sharp lemon yellow—no small part of its beauty the texture of the silk Shantung. Soft suit with black accents, by Anthony Blotta, about $175. Gunther Jaeckel; Harzfeld's; Marshall Field; Stix, Baer & Fuller. *Opposite:* On the way in, high, clear blues. Here, no small part of the news is the cloth. Coat of linen, taffeta-lined; dinner dress of Bianchini white silk taffeta, the bodice embroidered in blue. By Jo Copeland, about $360. Saks Fifth Ave.; Ransohoffs; Frost Bros.

LEMON SHANTUNG WITH BLACK



WATER-BLUE LINEN OVER WHITE TAFFETA

COMING IN:



FIR-GREEN SURAH

Green with a blue cast—newest colour in our life. (The little black dress could be fir-green this summer.) Silk surah suit with strapless bodice, bloused jacket, willowy skirt. A Jacques Fath design for Joseph Halpert, about $185. Hat, Jacques Fath design for Florence Reichman. Both, Lord & Taylor; Carson Pirie Scott; I. Magnin; Kaufmann's.



RAISIN SHANTUNG

Brown with a purple cast—watch how well it takes the sun this summer and brings out everything that's golden about one's skin. Cut here in polished silk Shantung (the better to pick up highlights in raisin brown), a dress made for town in two narrow pieces, the folded skirt remarkably easy in motion. Point: white accents. Dress by Bonnie Cashin. $70. Jay Thorpe; Woodward & Lothrop.

NYLON...
WEIGHED, WASHED,
FOUND WONDERFUL



Nylon lingerie—found wonderful because of its famous lightness and speed in drying, and because it is now so enchantingly pretty. Here, and on the next two pages, the newest, all-nylon to the last lace border. *Opposite page, top:* Night lightness: pale pink nightgown, the smooth bodice ruffled by a lace bertha. By Van Raalte in sheer nylon tricot, the bertha of nylon Chantilly-type lace, $15; at Bloomingdale's; L. S. Ayres.
Centre: Peignoir of nylon tricot with a Peter Pan collar, shirred nylon net inserts edged in delicate nylon lace, $23. Nightgown of the same nylon tricot, $11. Both by Colura, in pale pink. Lord & Taylor; The Blum Store.
Below: The least possible slip: a bubble's weight of pink sheer nylon crêpe with flaring fringes of pleated nylon net. By Laros, $9; from Jay Thorpe; The Broadway.
This page, top: Fluted petticoat, narrow and airy, in pink nylon crêpe permanently pleated. By Juliana, $13; Saks Fifth Avenue.
Centre: Light sleeper: nightgown of aquamarine nylon tricot with shirred inserts of nylon net trimmed by soft nylon lace along the neckline. By Carter; $11, at Altman; Hudson's.
Below: New chemise, cool undercoverage for summer. Of pale yellow nylon tricot pleated across the bosom, around the hem. By Luxite, $13; Arnold Constable; Carson Pirie Scott.

HERBERT MATTER

NYLON *cont'd*



Continuing the news in nylon lingerie.
1. Nylon print: Rose-spattered handmade pink nightgown with nylon lace. By Saab in Bur-Mil nylon tricot, about $40; Henri Bendel; Ransohoffs.
2. Hand-appliqué nylon net makes the neckline frieze of this handmade, light-as-air nightgown. By Dwalyne of Bur-Mil nylon tricot, the colour, a pale pink, $20; at Bergdorf Goodman.
3. Cape-collar peignoir with its own nightdress. Both of white permanently pleated nylon tricot with bands of pink nylon ribbon. By Odette Barsa, peignoir, about $70; nightdress, about $60; at Bonwit Teller; I. Magnin.
4. Just a slip of a slip: straight-cut white nylon crêpe with a nylon-dotted bosom that unbuttons, tucks back to meet the edge of a deep dress-neckline. By Textron, $8; Stern's; Jelleff's.
5. Under-dress for sheer summer clothes: slip of permanently pleated nylon net over Cohama nylon crêpe in a soft shell-pink. By Colleen, $28; at Bergdorf Goodman; Jordan Marsh.
6. Double meaning: reversible petticoat in two layers of nylon marquisette, one white, the other pink. By Chevette, $11; Franklin Simon; Frost Bros.
7. Accordion-pleats (permanent ones), panelling a slip of nylon tricot, in new sweet grey, with border-tracings of nylon lace. By Vanity Fair, $15; Lord & Taylor; I. Magnin.

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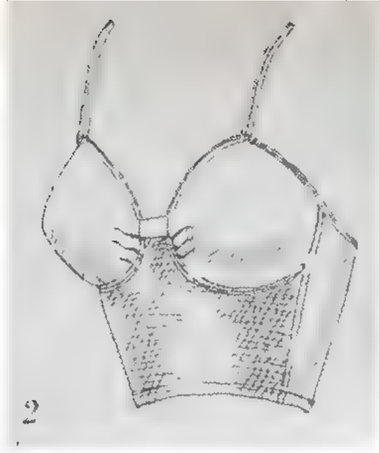
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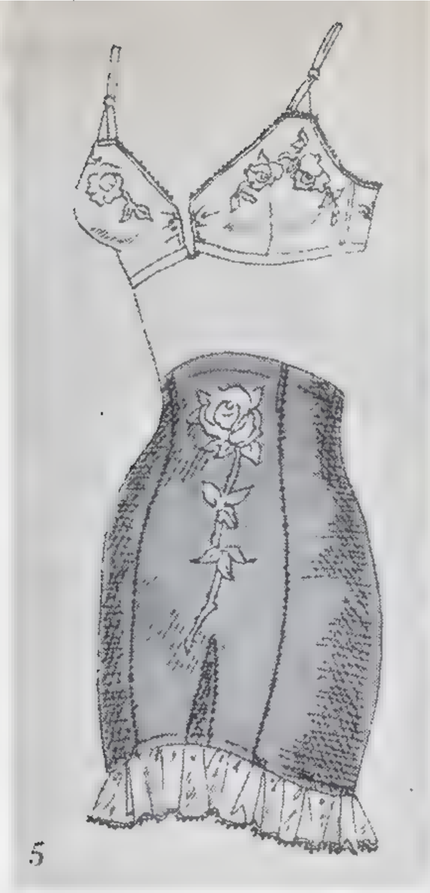
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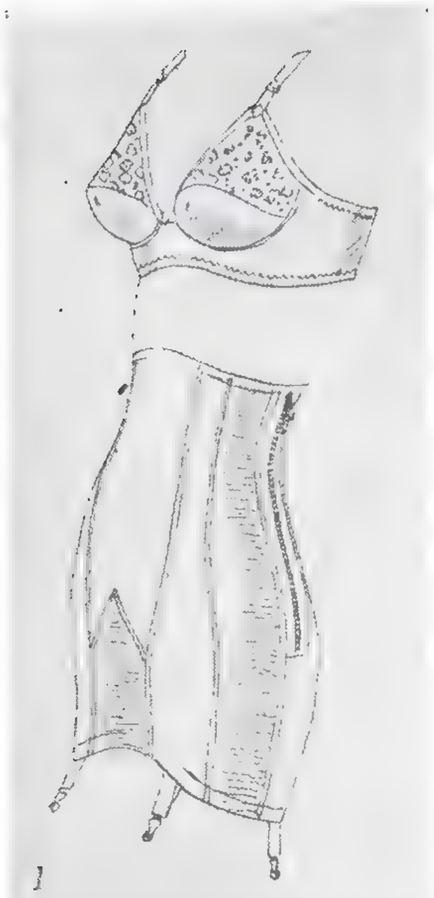
HERBERT MATTER


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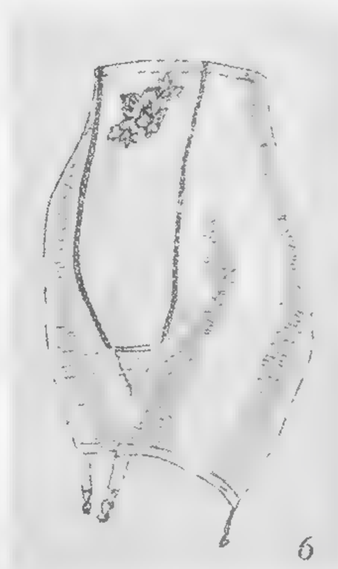

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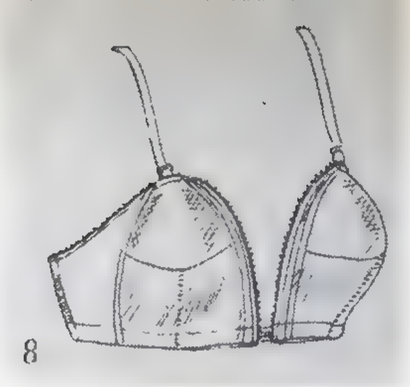

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WEIGHED AND FOUND WONDERFUL

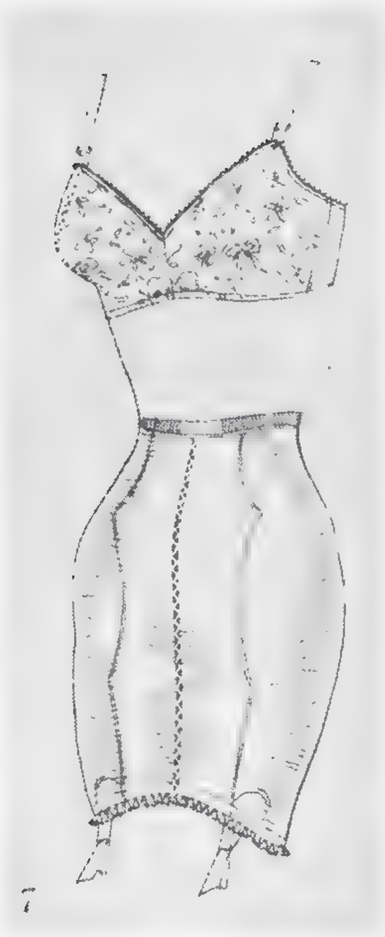
Here, the latest marvels of lightness—light on the body, light on the scales—see how the weight of one is balanced by a handful of roses. As remarkable as the weightlessness of these brassières and girdles: their power, and the way they are shaped to mould the figure, diplomatically, along these fashion lines: a more rounded bosom, well divided, without exaggeration; a gently smoothed (rather than a cinched-in) waistline; a firm, sleek hipline.
1. Rayon satin elastic brassière, the top of embroidered nylon marquisette, $3.50. The girdle, sections of nylon leno elastic with panels of batiste taffeta, front and back, and a Talon zipper. $10. Both by Gossard; The Tailored Woman.
2. Long, firm brassière of power net with nylon satin, wired at the bosom. By Edith Lances. $40; Saks Fifth Ave.
3. Rounding brassière in sections of rayon satin and nylon marquisette, with lace. By Hollywood-Maxwell. $3; Best's.
4. Long-line brassière of nylon lace, Alençon-type, lined all the way with nylon marquisette. By Bali. $8.50; Altman.
5. Grey nylon marquisette brassière with satin appliqué, $8.50; grey all-nylon girdle (with an appliqué rose, an airy flounce), combining elastic power net, satin elastic, $18.50. Both, Lily of France; Altman; Marshall Field.
6. All-nylon pull-on pantie girdle, leno elastic, marquisette; sectional connecting strip. By Jantzen. $6; Saks Fifth.
7. Nylon net girdle, $6. Sheer nylon brassière, embroidered and lined, $3.50. Both by Munsingwear. Lord & Taylor.
8. Brassière of sheer nylon and marquisette, to wear as shown, as a halter, or strapless. By Maidenform. $3; Best's.
Shown on the scales: Flower-light girdle of nylon and leno elastic, with a flick of lace, astonishing strength. $8.50.
Shown on the figure: A sculpturing all-in-one, power net of Lastex yarn, the brassière top cushioned at the base. $22.50. Both by Olga of California. Both at Lord & Taylor.

RAWLINGS


6



8



7



WEIGHED—





Here, new suits of wools so light in weight that they may be worn for travel anywhere, plus or minus a coat, almost any time of year. Apropos: the sets of luggage. *Opposite page:* Simply-cut suit of thin brown Glen plaid worsted, with leaning shoulders, a belt held by pocket-flap loops, about $100. Good idea with it: a cotton shirt. This, yellow broadcloth, by Adelaar, $5; Lord & Taylor. Bags: green plaid canvas 29-inch case, $37.50; shoe box, $20, feed-bag satchel, $20; all plus tax; T. Anthony. *Above, left:* Light to wear, light to pack (notice its weight on the scales below), a lean, single-breasted suit, grey and blue Forstmann worsted crêpe, about $100.



The white sweater shown with it, thin wool, too. By Shepherd, $8; Altman. Alligator Koret bag; Bonwit Teller. Cowhide Amelia Earhart luggage: hat-and-shoe case, $102.50; 29-in. case $125; plus tax; Altman. *Above, right:* Slim, belted suit of brown and grey plaid worsted, about $100. The luggage: Skymates by Hartmann: tan canvas wardrobe case (with five hangers), $95; 22½-inch valise, $58.50; both plus tax. Red calf-skin carryall by Jana. All, Saks Fifth. The suits on both pages by Davidow, at Bonwit Teller; L. S. Ayres; Hutzler's.

AND FOUND

WONDERFUL

RAWLINGS





EARLY LINENS; YOUNG PRICES

Here, and on the opposite page, four new, young linen dresses, to mark the growing fashion for linen in early spring, linen in town. *Above:* Spring plan, summer prospect: two-piece dress, blue linen, smooth bodice with a pleated skirt. Wear it under a light wool coat until the first warm day; then, uncovered, with a big hat. By J. L. F., $35; Bendel's Young-Timers. Betmar hat, $8; Henri Bendel.
Left: For town, when you want to look and feel cooler than anyone else within the city limits; for country, any warm day. Slim pink dress with its own crushed belt. By Star Maid, of McBratney Irish linen, Tebilized to resist creases, $40; Bendel's Young-Timers; Himelhoch's. The white doeskin-finished lambskin gloves by Beautydoe, at Altman.
Opposite page, left: Early linen separates: short-sleeved shirt; ample skirt, controlled by wide pleats. Of navy-blue and white man's-handkerchief-plaid linen. Skirt, about $26; shirt, about $15. Navy-blue cotton belt. All by Nelly de Grab; at Peck & Peck. White straw sailor, by Harryson, $25; Saks Fifth Ave. Shirt and skirt, also I. Magnin.
Right: Candidate for a spring-summer uniform: black dress-and-jacket of Soap 'n' Water linen, rimmed with white, to wear now under a gay coat; later, alone. Dress sleeveless; jacket short, with sleeves just covering elbows. $25. Betmar pillbox, $7. Both, Bloomingdale's.

HORST

VOGUE, MARCH 1, 1950





FOOD, ARTISTS, AND THE BARONESS

BY ALICE B. TOKLAS

What is the first food you remember, remember seeing it if not eating it? The first food—after breakfast foods which in my early childhood in the late seventies were cracked wheat with sugar and cream, corn meal with molasses, and farina with honey. Well, the first food that I saw and remember was soufflé fritters which of course was not included in a diet prescribed for a child. Nora was my mother's cook and she fortunately stayed on long enough for me to taste her fritters. Nora left my mother's kitchen when she was nearly forty years old to marry a well paid workman and she proceeded to produce five or six children. Maggie the nurse would go to see her and on her return would tell the incredible story that Nora who had been such an exquisite cook was now feeding her family, including the youngest born, on canned food.

Before coming to live in Paris I was interested in food but not in doing any cooking. When in 1909 I went to live with Gertrude Stein at the Rue de Fleurus she said we would have American food for Sunday evening suppers; she had had enough French and Italian cooking, the servant would be out and I would have the kitchen to myself. So I commenced to cook the simple dishes I had eaten in the homes of the San Joaquin Valley, fricasséed chicken, corn bread, apple and lemon pie. Then when the pie crust received Gertrude Stein's critical approval I made mincemeat and at Thanksgiving we had a turkey that Hélène, the cook, roasted but for which I prepared the dressing. Gertrude Stein not being able to decide whether she preferred mushrooms, chestnuts, or oysters in the dressing, all three were included. As the experiment was successful and frequently repeated, it gradually entered into my repertoire.

Once when Picasso was coming to lunch I decorated a fish in a way that I thought would amuse him. I chose a fine striped bass and cooked it according to a theory of my grandmother, who had no experience in cooking and who rarely saw her kitchen but who had endless theories about cooking, as well as about many other things. She contended that a fish, having lived its life in water, once caught should have no further contact with the element in which it had been born and raised. She recommended that it be roasted or poached in wine or butter, or cream. So I made a court bouillon of dry white wine with whole peppers, salt, a laurel leaf, a sprig of thyme, a blade of mace, an onion with a clove stuck in it, a carrot, a leek, and a bouquet of *fines herbes*. This was gently boiled for half an hour and then put aside to cool, until it was put in the fish kettle and the fish was then placed on the rack, the kettle, covered, placed on the fire and slowly brought to boil, and poached for twenty minutes (for a fish weighing four pounds). Taken from the fire it was left to cool in the court bouillon. It was then carefully drained, dried, and placed on the fish platter. A short time before serving I covered the fish with an ordinary mayonnaise, and, with a pastry bag, decorated it with a red mayonnaise, not made with catsup, horror of horrors, but with concentrated tomato juice. Then I made a design with sieved hard-boiled eggs, the whites and the yolks apart, with truffles and with finely chopped *fines herbes*. I was proud of my chef-d'œuvre when it was served and Picasso exclaimed at its beauty. "But," said he, "should it not rather have been made in honour of Matisse than of me?"

Picasso was for many years on a strict diet, in fact he managed somehow to continue it all through the war and the occupation and characteristically only relaxed after the liberation. Red meat was proscribed but that presented no difficulties for in those *(Continued on page 189)*

ALICE B. TOKLAS WITH BASKET, GERTRUDE STEIN'S FAMOUS POODLE

For almost forty years, Alice B. Toklas was Gertrude Stein's companion, a presence haunting many of the Stein memoir books. A small, square-cut woman, she leans toward tweed suits, clocked white cotton stockings, sandals, and a rocking chair. Articulate and precise, in a no-nonsense way, today she seems ageless. When she smiles, the green-grey eyes under heavy lids are unexpectedly young. Her hair, cropped short in back, falls forward like a mushroom cap, its darkness barely lit with grey. Twice each week Miss Toklas cooks luncheon for her friends—artists, poets, and writers—who come to visit her quiet Left Bank apartment, and see the paintings collected by Gertrude Stein, among them some thirty-five Picassos. Miss Toklas speaks then of famous friends and their work in an immediate vein: of a large Cubist canvas by Picasso as though it had just been acquired; as though Juan Gris, long dead, had only gone down the street before continuing the green still life hanging on the wall.



FASHIONS FOR DOLLAR WATCHERS





Six sound, simple fashions, at $25 or less, basis for a new-season wardrobe; point of departure for a wardrobe of accessories. *Upper left:* A dress of navy-blue Mallinson sheer rayon crêpe, plan for the day in town; light touch: the bow, the cuff bands of waffle piqué. By Kay Dunhill. $13. At Franklin Simon. *Centre:* A line of a dress, its life (city or country) depends on the way you wear it. Of beige and white wool jersey, by Sacony, $25. Red leather Schaffer belt, $3.50. Both, Bloomingdale's. *Below, left:* City-summer, summer-travel suit-dress of grey Bur-Mil rayon suiting. By Nelly Don. $17. Saddle-leather belt by Schaffer. $1. White straw hat, $7. All, Bloomingdale's. Gloves, this page, six-button, white cotton, by Shalimar. Bloomingdale's.







BALKIN

Upper left: A navy-blue sunback dress, shown with its coral lumber jacket, both of Bur-Mil rayon Shantung; the dress alone, barest notion for summer dining. By Sacson. $9; Gimbel's. The choker and 60″ festoon of pseudo pearls by Coro, both at Stern's. *Centre:* Mild-weather suit, neat and narrow, of McCampbell spun rayon in pale beige; a playground for accessories. By Queen Make. $11. At Altman. The black capeskin belt by Schaffer. *Below, left:* A print dress for summer and sooner: grey and white splashed on a palette of air-sheer nylon; the skirt a spray of unpressed pleats. By L'Aiglon. $18. Black saddle leather box-bag by Ramblers. $8 plus tax. Both, Lord & Taylor. Gloves, this page, eight-button, white cotton, by Van Raalte; Bloomingdale's.



SCHIAPARELLI

RUTLEDGE

PARIS DESIGNS VOGUE DESIGNS FOR DRESSMAKING



PAQUIN

Our sixth series of Paris models chosen from eight couture houses and translated—by exclusive contract—into Vogue Designs for Dressmaking.

SCHIAPARELLI'S cutaway-collar dress, the double-breasted bodice swerving to a slanting peplum. Original in black wool, with a blue satin scarf. For summer: try linen, clip sleeves, replace scarf with extra loops of pearls. No. 1091. PAQUIN'S scalloped-pockets dress, slightly bloused, with a narrowly tapered skirt. He made it in black wool; yours could be of linen, or for late-day, of faille, slipper satin. No. 1092. LANVIN planned this for city evenings: strapless dress, the blue crêpe top screened with sequins. Skirt with diagonal darts, soft pleats. Jacket bloused, of the same black crêpe as skirt. Could be Shantung. No. 1090. *Other views, sizes, page 188. (Continued on following page)*

LANVIN







JACQUES HEIM



ROBERT PIGUET

JACQUES HEIM'S spring-1950 version of the trench coat, with a deep drop-shoulder, and full skirt regulated by shirring under the belt. The original was made of green fleece. No. 1097. ROBERT PIGUET'S afternoon dress with a stiffened cape-collar, and twin skirt panels, one buttoned to the centre front, the other to the centre back. Original in black crêpe; yours might be in taffeta or faille. No. 1093. MOLYNEUX'S moulded lines in a strict black wool suit. A pair of pockets-on-pockets curves the jacket. Proposed warm weather plan: use Shantung. No. 1096. BALMAIN designed this crop-sleeve navy-blue suit for two uses: worn with the pouf-sleeve surah blouse, a luncheon restaurant-suit; minus the blouse, plus long white gloves, a suit for five o'clock and after. No. 1095. JACQUES FATH'S dress and jacket: sleeveless sheath with piqué collar, to cover with a stole-like jacket, waist-long at the back. He made it in sand-colour wool. Could be, instead, jersey, linen. No. 1094. (*Other views and sizes on page 188.*)

MOLYNEUX



BALMAIN





JACQUES FATH

RUTLEDGE



1



2

MATERNITY WARDROBE...

INVESTMENT, $136

Here, for $136, for anyone who is going to have a baby in the spring or summer or autumn of 1950, is a complete, and completely fresh, day wardrobe. A fifth of it or any fraction of it could be all one woman might need at the moment. But we show it as a unit for several reasons. First, because we think it makes sense: six months is about the average length of time a maternity wardrobe is needed —but it is needed irrefutably for that time. Because it makes the point, collectively, that maternity clothes are also *fashions:* box-jacket suit . . . shirtwaist dress . . . "separates" . . . which you buy in your *normal* size, and which expand as your figure changes. Finally, because it *is* an investment, in fashion-classics.



3

1. Shirtwaist dress with expansible skirt cut to fall straight. Small, neat shoulders; small print; white accents—a lesson in maternity dressing. In high blue and white 100 denier rayon, $15. White straw pillbox, $15. Cowhide handbag, $8 plus tax. *2.* "Separates." A three-piece costume, the skirt grows at the sides. Navy-blue and white jerkin, skirt, of Wesley Simpson spun rayon; white blouse. $23.

4



5



3. A box-jacket suit that might be anyone's suit this spring—happens also (via a patented side adjustment) to have a maternity clause. The front panel of the navy-blue wool gabardine skirt remains narrow, the pin-checked worsted wool jacket flares. And it is a suit you would wear happily later. $50. The forward-tilted pale straw hat, $13. *4.* The *dress* of our wardrobe—good for parties, late-day. A crisp, stand-away material—Cohama navy-blue taffeta-finished nylon, thoughtfully designed to close over a changing figure; $35. Brow-level straw hat, $13. *5.* A line fresh to maternity wardrobes, the look of blouse and skirt. Actually, a one-piece dress, the top, of white Bates picolay; skirt, black and white gingham by Galey & Lord. $13.

Everything shown on these two pages is at Lane Bryant Stores.

Photographed at Ketchum, Giná & Sharp, architects

BALKIN

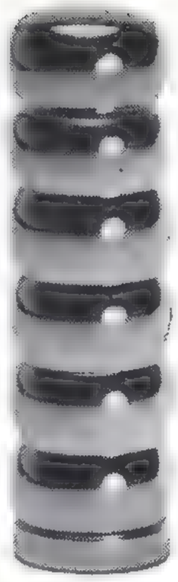
BAG-BELONGINGS

We close our accessory issue with a message—a message in tiny flacons (carrying on the theme of p. 144) : with any costume, perfume. If it isn't there, it's missed. The existence of these bottles proves it. They are for your purse, to keep the message with you always.
1. In a small cocktail shaker, Gourielli's "Five O'Clock," $5*.





7



8



9



10

GRIGSBY

2. For a spring message, "April Violets," by Yardley, $2.50*.
3. Purse-size pillar of Lanvin's famous scent, "Arpège," $3*.
4. Cue to conversation: vial of Lenthéric's "Repartee," $2.75*.
5. Gilt-wreathed flask: Charles of the Ritz "Directoire," $3.50*.
6. Vase in miniature: Evyan's "White Shoulders," $2.75*.
7. Pretty, compact little bottle of "Paris" by Coty, $1.85*.
8. Vial of "Apple Blossom" by Helena Rubinstein, $1.25*.
9. Suède case holds "My Love" vial by Elizabeth Arden, $2.50*.
10. Lace shell: Marcel Rochas' little "Femme," $22.50*.
11. Fluted column of Lucien Lelong's "Indiscrete," $2.50*.
12. Miniature tower holds Shulton's "Desert Flower," $2.50*.
13. Handbag accessory: a little pen. This, the new five-inch Aero-metric Parker 51, $13.50.
Above: Starry-clasp handbag of black rayon crêpe. By Magid, $11*; Henri Bendel.
Right: Travel bag with a kangaroo side-pouch. Beige calf. By Evans, $85*; Saks Fifth.

*PLUS TAX



1

2



3



4



5



6



11



12



13



DeCastro



THE MOST TREASURED NAME IN PERFUME

CHANEL

To every woman who longs

Don't keep hiding that charming inner you

The loveliness you show can do more for you than you dream



Fascinating, isn't she, this lovely British Peeress?

THE MARCHIONESS OF QUEENSBERRY

Her charming face is eloquent of the delightful, understanding woman that is her Inner Self. The Marchioness has the loveliest wild-rose complexion imaginable. "I couldn't do without Pond's Cold Cream," she says. "It keeps my skin so clean and soft! It is delightful."

IN EVERY WALK of life you meet them—countless women who are being held back only by themselves. They lead timid, ineffectual lives, because they feel tethered by long strings of self-doubt.

Yet—no woman needs to live under this self-belittling shadow. *You can become a new You*—lovely, outgoing, effective!

A limitless power within yourself can help you. This power wells up from the constant interaction of your Outer Self and your Inner Self—the way you *look* and the way you *feel*.

Isn't it true, that when you look charming and lovely and bright, it makes you feel inwardly happy, socially at ease? But—just let yourself think you are *not* looking your best, and you retreat into a miserable self-consciousness.

Take a New Slant on You!

Face yourself and your world in a new and *positive* way. Use as a starting point a way of living, based on the laws of health and beauty...daily exercise to keep you limber...good sleep...the right food ...enough water...and *meticulous* cleanliness.

Take a New Look at your Face

Look critically at your face. Look at your skin *especially*. Does it have a darkish undertone? Are the pores coarse? It is just plain old-fashioned to put up with unlovely skin when you can do so much to make it appealing.

Nothing quite equals good creaming for giving complexions that touchably soft-and-fresh look. And the special "Outside-Inside" Face Treatment with Pond's Cold Cream (see directions opposite) has a remarkable way of doing charming things for your face—*for you!*

FROM THE OUTSIDE—light, fluffy Pond's Cold Cream cleanses, softens your skin as you massage.

FROM THE INSIDE—every step of this treatment stimulates beauty-giving blood in your cheeks.

Every night pamper *your face* with this extra rewarding Pond's beauty care. See how your skin will bloom in fresh new loveliness.

How to Outsmart Dry Skin

Dry skin does most unhappy things to faces. So, take prompt steps to give your face added softening help. From 25 on, the natural oil that

to bring out her true self

keeps skin soft starts decreasing. Before 40, skin may lose as much as 20% of its own softening oil. You can make up for this loss by giving your skin *extra* daily help with Pond's Dry Skin Cream. This cream is rich in *lanolin*, and it is *homogenized*. It softens dry skin *amazingly*.

A Greaseless Powder Base

If your skin feels "coated" under a heavy foundation—here's the secret of a powder base that is misty-light. Before you make-up, smooth on a thin protective veil of Pond's Vanishing Cream. It disappears instantly, leaving only an invisible film on your skin. No shade problem.

And—a 1-Minute Mask of Pond's Vanishing Cream is a swift beauty pick-up. Lavishly cover your face (except eyes) with the cream. After 1 minute, tissue all off. Your skin will look marvelously waked-up!

"One Enchanted Make-Up"

You'll feel like bursting into song about Pond's Angel Face—the make-up that's foundation and powder *all-in-one*. Angel Face goes on with its own puff—and stays. No greasy fingertips. No watery sponge. Never drying . . . never shiny. Perfect for your handbag, because Angel Face *can't spill*. And it comes in 6 angelic shades.

Then—for your gayest salute to loveliness, you'll want Pond's "Lips." The new, *improved formula* that *stays on even longer*, makes this well-loved lipstick better than ever. 8 lip-flattering shades! Pond's "Lips" *Dither* has an adorable spring-pink look you'll *surely* want to try!

"OUTSIDE-INSIDE"
FACE TREATMENT

First great step to a New You

Tear out these easy directions
Tuck up in your mirror frame

Always at bedtime (for day cleansings, too) help your face *this way*—to show a lovelier You:

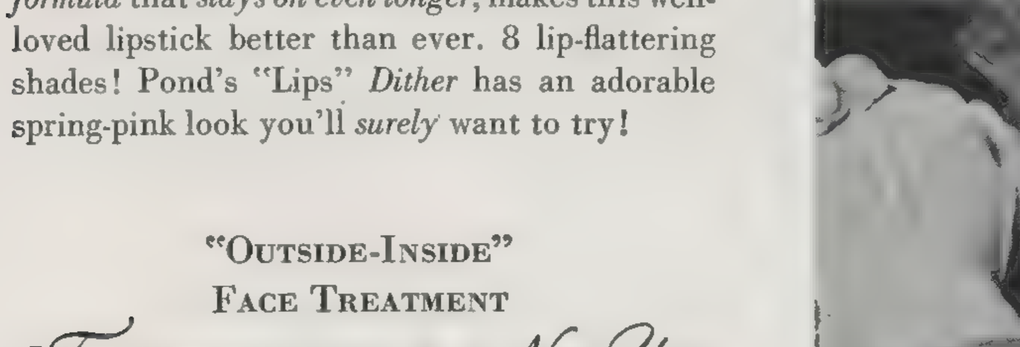
Hot Stimulation—quick splash of hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face to soften, sweep dirt and make-up from pore openings. Tissue off.

Cream Rinse—do another soft Pond's creaming to rinse off last traces of dirt, leave skin lubricated, *immaculate*. Tissue again—*lightly*.

Cold Stimulation—a tonic cold water splash.

So quick! So easy! And so *wonderfully* rewarding!



Your face is what You *make it. Help your face to look lovelier—with Pond's!*



Adorable young member of one of America's foremost families.

MRS. ANTHONY DREXEL DUKE

All who see her are warmed by the Inner Charm that glows out from her lovely face. Mrs. Duke has the clear, soft skin that makes you wonder how she cares for it. "I use Pond's," she says—"Pond's has a way of leaving my skin soft and smooth—and refreshed."

Remember—Beauty is a kind of genius to be encouraged in everyone. It is not vanity to develop the beauty of your face. It makes *you* reflect a charming confidence, brings others closer to your real Inner Self.



The perfect bag for Spring ensembles . . . gently shirred and neatly proportioned in classic black patent. Also in black and navy faille. Intriguing gold spring lock adds note of luxury. Superbly constructed in the traditional Goldsmith manner.

*** Slightly higher in some localities.**

Goldsmith brothers mfg. co., inc.
10 West 33rd St., New York 1
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Many other Shur-Tite originals at your favorite counter at various prices

SPRING LINGERIE



Pink nightgown, with a ribbon neck-tie; sleeves and panels of écru Alençon-type lace. By Munsingwear, in Celanese rayon tricot, $4. At Altman; Younkers.



One nightdress, two materials: georgette across the bosom, crêpe for the full-blown skirt. By Lady Duff in white Bur-Mil rayon with bands of delicate lace. $9; Altman; Himelhoch's.

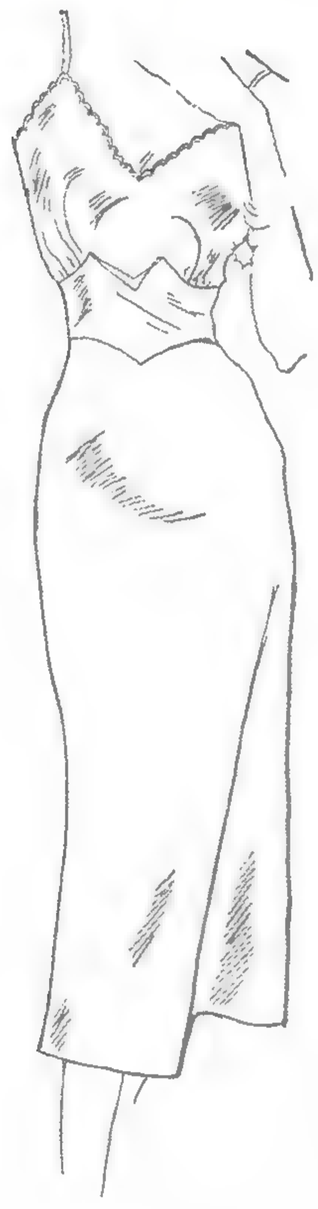


Behind the seen: pale blue crêpe slip with slits at the hemline. Margined at top and bottom with wide strips of French lace. By Lady Lynne in Bur-Mil rayon, $6. At Franklin Simon; Jelleff's.

Slim petticoat, good, cool choice for a summer understudy. In blush-pink tricot of Du Pont rayon with a wide borderline of airy mesh lace. By Faerie, about $2.25.



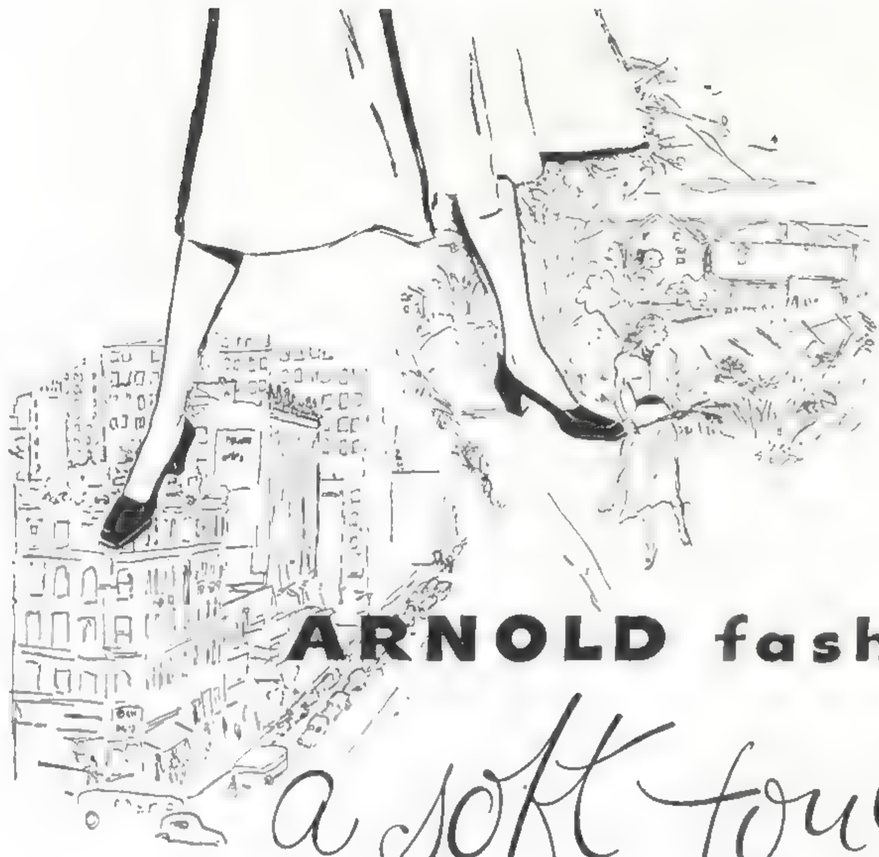
Daytime shift: Tailored slip with a narrow skirt that will not twist or ride. Each size in three lengths. By Seamprufe, in pink Bur-Mil rayon crêpe, $3. At Franklin Simon; Jordan Marsh.





Slip cropped to a new shortness: above the knee. News for the shorter, narrower skirts. By Vendome, of topaz-yellow Bur-Mil rayon crêpe, $4. At Altman.

SKETCHES BY DE MARSAN

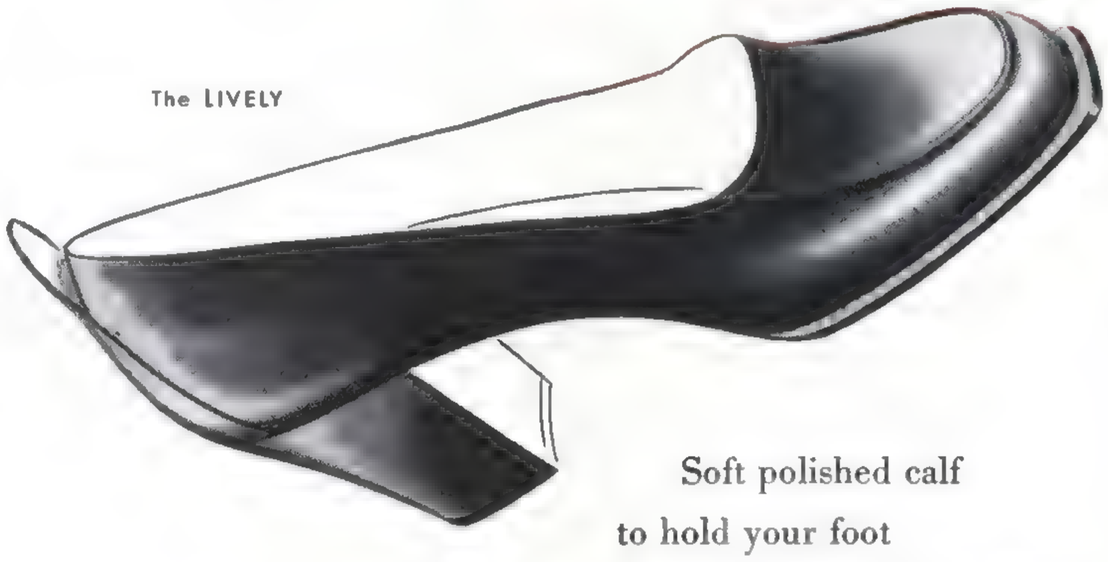


ARNOLD fashions
a soft touch
for spring...



The BRINA

ARNOLD
Authentics



The LIVELY

Soft polished calf
to hold your foot
in a tender embrace . . . with the
comfort of Glove-Grip fit and the subtle beauty
of styling that you *know* belong to Arnold Authentics alone.
M. N. ARNOLD SHOE COMPANY, South Weymouth 90, Mass.

IN NEW YORK AT **BONWIT TELLER**
FIFTH AVENUE and WHITE PLAINS



SUNSHINE AND
ROMANCE
ON THE FRENCH RIVIERA

There's a little spot of heaven on that magic azure coast of France—the Riviera. There, skies are blue as the warm Mediterranean, the sun is bright and golden. Smart people from everywhere gather for sports, to laze away the days, to invest starlit nights in music and dancing and romance!

For reservations and information see your friendly travel agent. For booklets, maps, etc., write Dept. V1, Box 221, New York 10

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DISCOVERIES IN BEAUTY



Germaine Monteil's bid for a pleasant daily habit: Supersec, a deodorant and anti-perspirant with a soft creamy texture that will not dry out in the jar. It was compounded especially for sensitive skins. At Altman's.

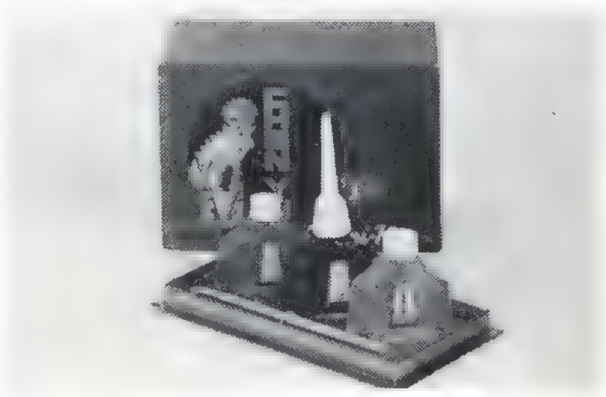


Lather news: Shulton's brand new Liquid Shampoo, scented with Old Spice fragrance, in a plastic bottle that looks like frosted glass. Lord & Taylor.

Yardley's Compressed Lavender Blossoms are sachet tablets (non-spilling) done up in drawstring bags with ribbon loops which make them inevitable hanger sachets—insure a scented closet. At Bloomingdale's.



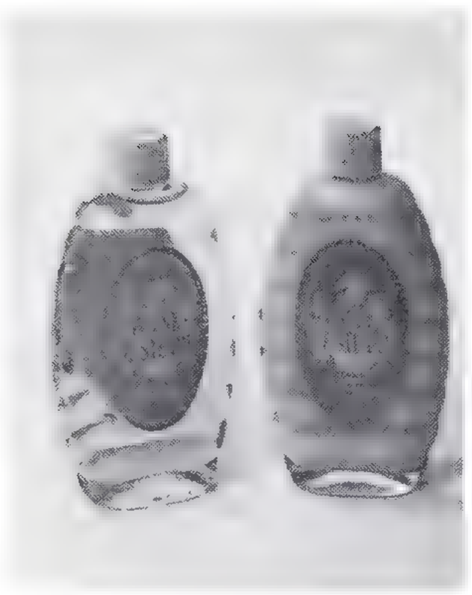
This is Chen Yu's new Mani-Kit with the essentials for a home manicure—a professional look. Included: Nail Lacquer (choice of colours). Remover, Cuticle Remover; emery boards, orange stick. At Altman's.



When is a compact not a compact? A hard question when this pretty Volupté powder box becomes a purse compact, legs folded—dressing table box, legs down. Either way, in gold or silver finish at Saks Fifth Avenue.







Here is, first of all, Hattie Carnegie's enchanting "Golden Lotus," and then a tiny purse pencil that holds a measure of fragrance. (42 East 49th St.)

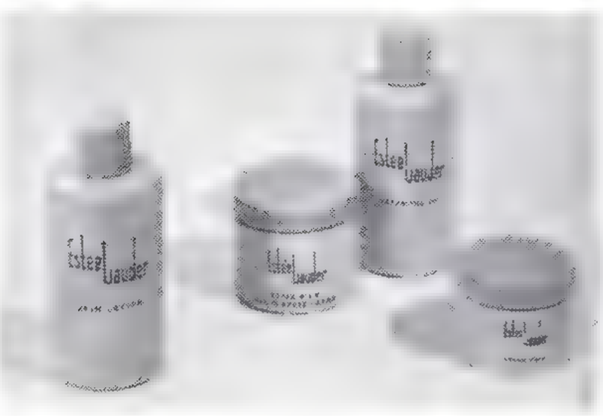
Above: An efficient part of a plan-for-beauty by House of Stuart. Quick Cleansing Lotion slicks on with cotton serves as a day or evening pick-up cleanser. Glo-Gent Freshener helps stimulate as it de-creams.



Perfume for your bath: Guerlain's superb fragrances are now available in bath oils that make the water velvet smooth—leave no oily film on the skin. Bath oil in all Guerlain scents, Saks Fifth.



With this year's focus on eye make-up the eye area deserves much care. Harriet Hubbard Ayer's Luxuria Eye Cream, a blend of oils and creams, is prescribed for overnight and under-sunglasses. At Bloomingdale's.



Left: For a five-minute facial at home by Estée Lauder. In order of application: Cleansing Oil (a lighter than water cleanser); Crème Pack (for circulation); All Purpose Crème (contains whipped turtle oil), Skin Lotion. Bonwit Teller.

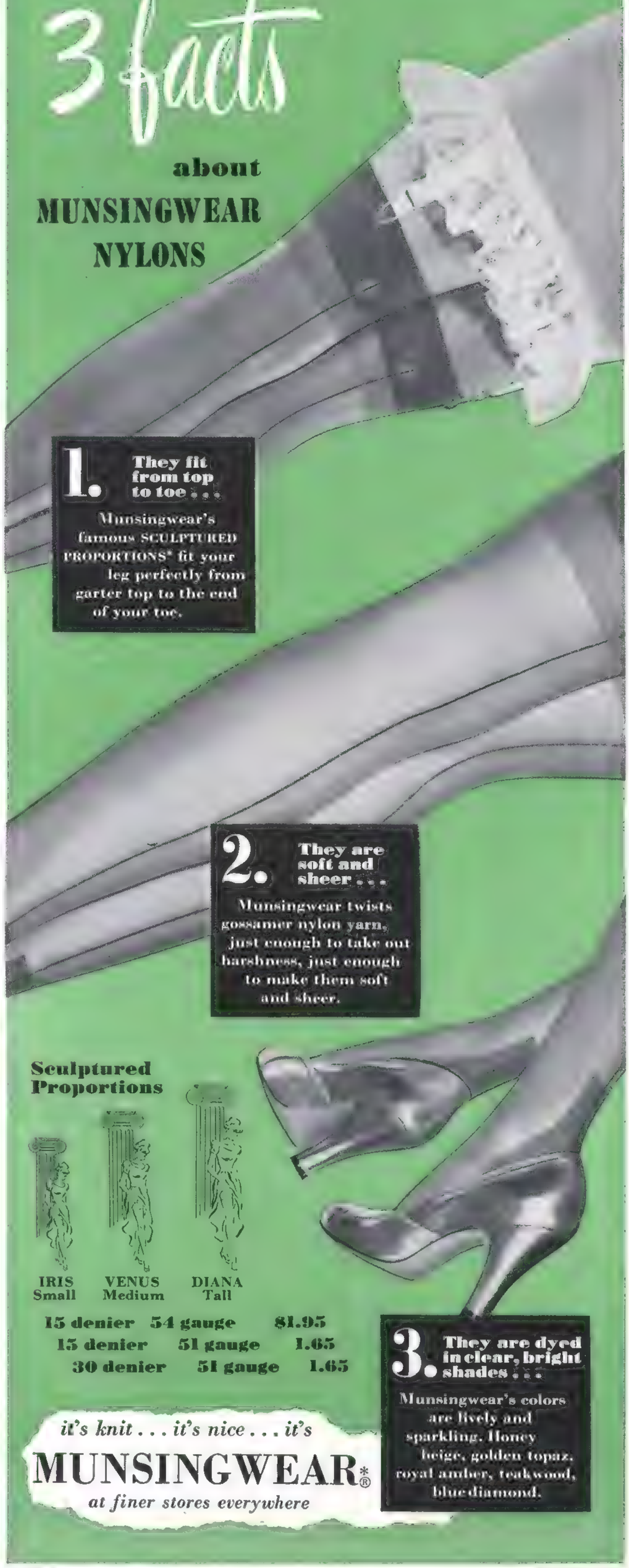


It's hard to believe that precious Arpège has been incorporated, by Lanvin, in Hair Lotion imported from France. Each flacon is to be used post-shampoo to control the hair, add fragrance. Saks Fifth.

MIEHLMANN

before you buy your next pair of stockings, remember

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The new Chen Yu bottle has finger rests, a finger-guide brush. Results: new faster-drying Nail Lacquer easier to apply. Stern's.

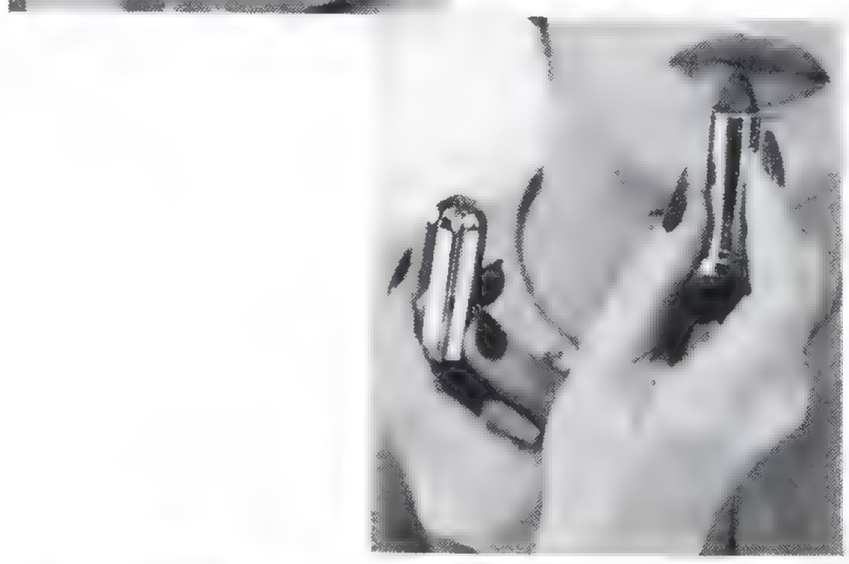




Fifty strokes made easy: Mohawk's De Luxe Hair Brush; half-circled by nylon bristles. Altman.

For a well-groomed head: the soft finish of Dusharme Hair Crème. This excellent cream with a lanolin content is prescribed for dry, brittle ends—for calming post-shampoo unruliness. Dusharme Products Inc., Minneapolis, Minn.

Below: New Marie Earle case, delicately fluted, to hold "Earle Red" lipstick. Lord & Taylor.





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Shadow-in-the-stick: Harriet Hubbard Ayer's clever new way of applying eye-shadow. Pencil-like purse accessory at Bloomingdale's.

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A CHILD'S REPUTATION

BY VICTORIA WALLACE FERGUSON

When a child has a good reputation among the adults of his community it is more than likely that his parents have done a sound public relations job. They have been on the alert at opportune moments to speak a good word for him and have never been guilty of airing his shortcomings abroad.

Loyalty among friends carries with it an unvoiced pledge not to speak ill of one another. Between parents and children there needs to be the greatest possible mutual loyalty, constant, able to withstand the severest tests. Yet many mothers and fathers discuss the unpleasant behavior of their youngsters, often exaggerating gnat-sized occurrences to lion proportions.

Criticisms filter out one by one posing as harmless bits of conversation, yet in the aggregate are damning. It takes less than a dozen sentences during the brief years to deposit in the memory a ben-day picture of a very undesirable person: Take the boy Freddy who is now in college, very good-looking, and probably a fine young man. But when one recalls his growing up, he is simply the kid with the mop of uncombed hair who was said to be cruel to his cat, annoyed his sister's playmates, and repeatedly told small lies without reason. Freddy was rude to his grandmother, and eventually took the car without permission and had a minor crackup. His reputation came directly from things his parents told.

In another family there is the blossoming daughter, Lois, who, in our minds, is a composite of the fragments of gossip straight from her parents. She was destructive to toys, was selfish and demanding, had tantrums, and early became a snob. Lois went in for lipstick and perfume when most girls her age were in pigtails and blue jeans. Then when she began having dates she stayed out later than other girls her age. Now she has her own home-made reputation, and not a very good one.

But as John Locke in *Thoughts on Education* wrote, such manners are "faults of their age, rather than of the children themselves" and he recommended, whenever possible, that they be "left to time and riper age to cure." The errors of children vary only slightly from family to family and from age to succeeding age, yet their misdemeanors are sung in familiar tunes and evoke the old refrain: "Oh, the Younger Generation."

Just as laxatives and coated tongues are taken care of above stairs and behind closed doors so psychological distresses or social aberrations can be treated and adjusted without an audience. Wise parents try to correct mistakes at home instead of making them the subject of laughter at tea or of obloquy on the commuter's train. Considering the child's reputation, Locke advised parents "to manage themselves in reproving and commending their children. The rebukes and chiding which their faults make unavoidable, should not only be made in sober, grave, and unimpassioned words, but also alone and in private. But the commendations children deserve, they should receive before others. This doubles the reward by spreading their praise."

At no time does a child need to feel parental loyalty more reassuringly than during the years of adolescence. Yet, unfeeling parents mercilessly relate the reiterative heartbreaks which surge in upon children of this age—so personal that a sensitive child might be humiliated to the point of suicide if he knew his parents had bandied his problems about, or were criticising him for his almost overpowering confusion.

High ridicule is probably more harmful than bitter invective. Children are the convenient pegs upon which stories of derision are hung like garments of shame. When a handsome couple moved to our community they were invited everywhere because their talk brought gaiety and their laughter was infectious. Soon, however, it was evident that their only child, Flora—not as pretty as her mother and perhaps jealous of her—was the human material sacrificed for our entertainment. At every party there was a fresh stock of stories about Flora's rapidly developing sex interest, her brazen tall-tales, her early and unchecked Rabelaisian wit. She was so exploited behind her back that when we went to dine there I became shy in her presence and could find no natural ground on which to approach the child, so warped was my opinion of her. She must have felt this attitude in the grownups, for she would take her tray and slip away to her room not in the manner of a seedling night-club entertainer but as a lonely soul already injured by derision.

The child from the moment he yelps under the smart hand of the obstetrician is an individual quite apart from his parents. Susan Ertz wrote, "It is purest folly to look upon our children as our own. They're simply boats we launch." It is not for us to drill holes in their personality keels. Parents need be no more self-conscious when mentioning their children's good points than when they admire the *Queen Mary* or say how pleasant is a laugh or how lovely the spring.

Nevertheless, some parents not only will not speak a good word, but can hardly listen to the deserved praise of their children. A few years ago our friend Tommy, an unusually bright boy of twelve, with a winsome freckled face, was a great favourite among grownups in our neighbourhood. I heard a friend on a commuter's train say to his father, "Your boy, Tommy, is marvelous. Imagine such knowledge and understanding of world affairs at his age." Tommy's father snorted, "Humph, showing off again, was he? What's to be done about his damn egotism?" His father and mother both seemed to have one idea in mind, to take Tommy down a notch or two. because of his unabashed intelligence. Tommy is now

(Continued on page 186)

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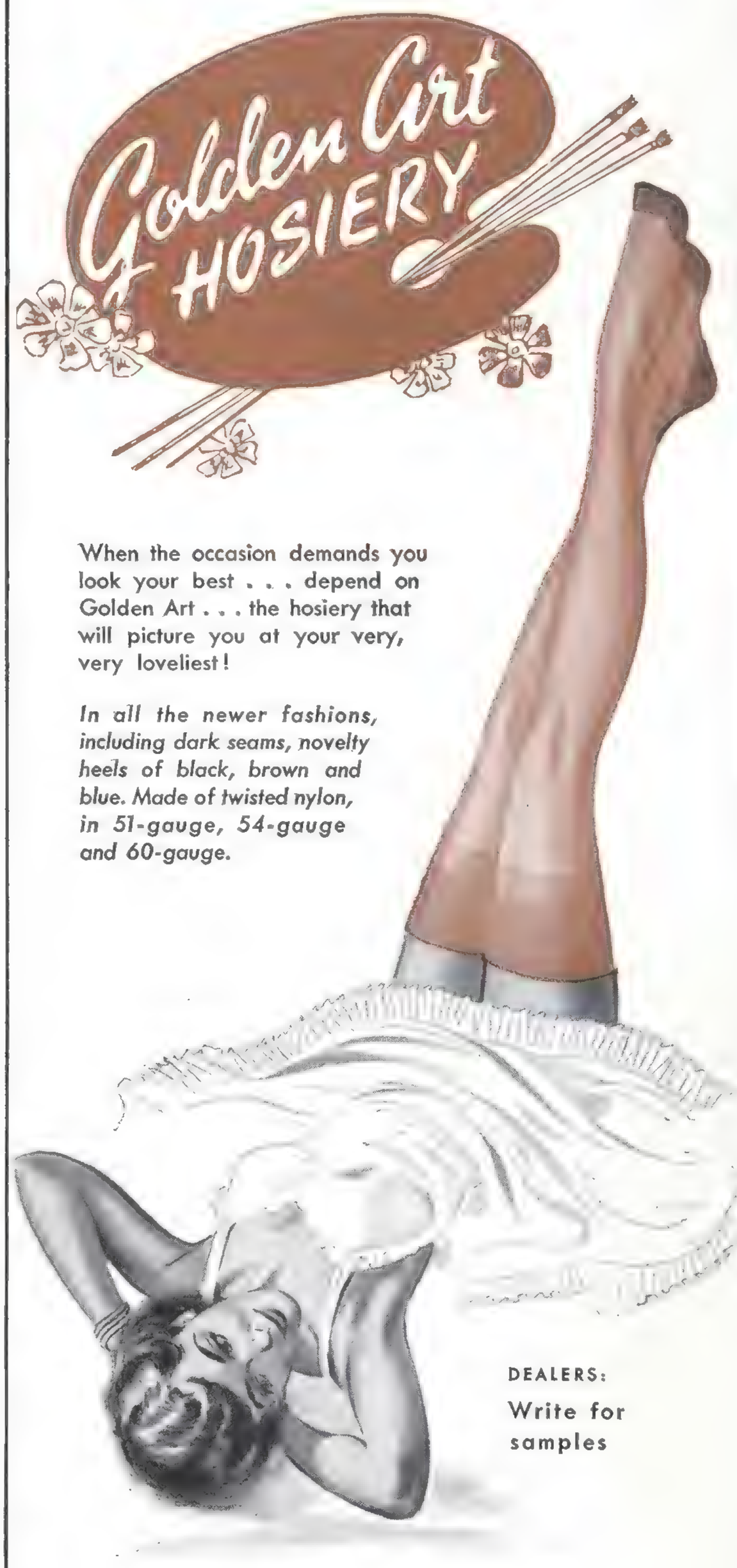
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A CHILD'S REPUTATION

(Continued from page 185)

fifteen When a friend enquires, hopefully, "How's Tommy these days?" he receives the old boot, "We are so worried. Tommy seems depressed. Never finishes anything. Completely unreliable." Even in the affairs of children there is a tide. Taken at the flood of Tommy's popularity with adults, his parents, if they had been on their public relations toes, could have manœuvred his craft safely into midstream.

In this business of parent public relations there is one disloyalty greater than telling off on all of one's children, and this is the practise, developed by some almost to a fine art, of telling off on just one—of making invidious comparisons of one's children outside the home. Favouritism is not merely immoral, it is moronic, and pays off after its kind. It is the child who has the most insurmountable difficulties whom the parents will have to strive the hardest to liberate, to establish, to vouch for.

In a family are several boys, and, as is very often true in such a group, one seems to have all the bad breaks. Donald is often ill, is not as handsome as the others, and is slow in his school work, yet by intelligent understanding at home, he is holding his own where competition is hardest. Recently we asked Donald to supper. His mother said, "I'm so glad for Donald to go. He's been such a good boy all day, I feel he deserves a special treat." She encouraged our hearts to give him the warm love under which children flourish. This was the correct, positive way. Her answer suggested the line from the Classic of classics: *This is My Beloved Son in Whom I am well pleased,* the psychological content of which adequately answers the parents' need. Public relations can never afford to use the negating type of reply so often heard when a child has been invited out. "Oh, but I'm afraid it will be trouble for you. He will be in your way, and he is so naughty . . ."

Educators in making reports to parents have found the wisdom of keeping the report positive. Emphasis is put first on the child's good traits and achievements. Not until these have been built solidly in the parent's mind does the report move on to other matters. This positive approach is the *sine qua non* of all public relations.

There are dozens of admirable qualities about any child. Parents who have been passing the guilty sentence, condemning their children to outsiders, can begin to reverse this practise by making a long list of as many of their virtues as can be found—any good trait however infinitesimal it may seem taken by itself: He has a sense of humour, some of his grades are good, he is polite to grownups. Or, she has a pleasant smile, does not beg for unnecessary clothes, keeps her room or her hair tidy.

Any cooperative father and mother team who set about to look for hopeful characteristics will be delighted after a few weeks by the considerable list they have assembled. Then they are ready for business. When the right moments present themselves, small incidents can slyly be told to friends, scrupulously avoiding the fatal and cancelling word *but.* The child's prestige begins to climb at once.

I like to study Betty, one of the successful mothers of our community. She has daughters of individual charm, girls who seem to be all any mother could hope for, yet they are normal and so full of energies that one can be sure they have their share of shortcomings, "faults of their age." One of them, Sheila, with gold-dust hair and a skin that makes you look twice, was given the lead in a serious drama put on by the senior class. It was not just a light heroine part for which her hair and skin would be sufficient, but called for something forceful, which she was able to give. I was one of a group who waited around to congratulate her mother, and I overheard her, serene in the face of the excited compliments; she did not say, as mothers sometimes do, "Well, rehearsing at all hours, letting her work pile up, never picking up her clothes or helping at home, she had nothing else to do; why shouldn't she be good?" Instead, Betty said, "Sheila will be so happy to know you thought she did well," or to another, "She *was* lovely, wasn't she?"

On other occasions I have noted her answering with the same quiet dignity when her oldest girl, Nina, dark and quiet, was being lauded for her keen mind. Betty does not say, "Well, she never takes her nose out of her books, she ought to have something to show for it," but "Nina's generally a very satisfactory daughter." This mother's manner sets a fine example.

Truth and discretion are of vital importance. To make boasts about nonexistent virtues in a child is to contribute to and hasten his doom. It would take another parent only till supper time to question his own offspring and find that the pearls were paste. Praise, unless it is to become a sickle-edged boomerang, must be founded on truth. Nor can it be catapulted out of turn onto the stage of conversation. It must slip in quietly at its pertinent cue. It is not persistent or repetitive, for it will quickly pall or build up listener resistance in an audience which has to hear over and over again of brilliant accomplishments. The adroit personal relations parent does not enter into competition. He does not aim to prove that his own are superior to others. Capping the other man's story is not the purpose of the parent bent on giving his sons and daughters fine reputations. Decorum in the manners of the public relations staff, no less than in those they foster, are of telling importance.

Reputation is not what we are but what people say we are, and it begins in the cradle. If every day for two decades some one would speak a good true word for a boy or girl, it would accrue into inestimable wealth, and it is by undertaking to do this that parents become the greatest public relations group in the land.

COLOUR—SHAMPOOED INTO THE HAIR



HORST

The young lady on page 139 (here's a close-up of her head) could have had Roux's wonderful new treatment for colouring the hair. The treatment is called Color-Blender and it shampoos colour into the hair! The method: after you have been proven non-allergic to hair tints (a patch test proves it), the colour you choose, one of twenty-four shades, from Deep Black to Ultra Light Blond, is custom-brewed with its own special shampoo base and washed right into your hair. In other words, hair is cleaned and coloured in one quick, pleasant operation. How long it remains on the hair (from fifteen to thirty minutes) depends on the texture of your hair. What Color-Blender actually does is to blend grey or dulled strands with a natural or one-degree-brighter-than-natural shade of hair. It will not, of course, make the change from very dark to very light —but other capable Roux products will. Results: instead of blanketing the hair with uniform colour, it keeps the soft gradations of light and dark that never-dyed hair would have—achieves a new high in natural-looking hair-colour, lasts and lasts, needs re-doing only at lengthy intervals.

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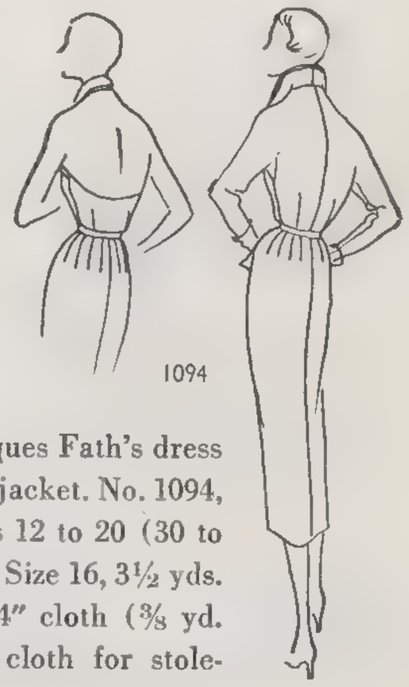
DESIGNS FOR DRESSMAKING

Other views of original designs shown on pages 168-171



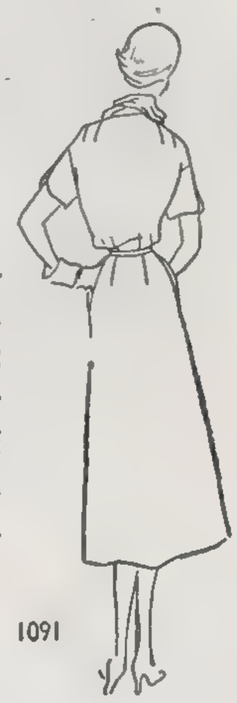
1097

Jacques Heim's trench coat. No. 1097 in sizes 12 to 18 (30 to 36). For size 16, 5⅝ yds. of 54" material. Price: $2.50.



1094

Jacques Fath's dress and jacket. No. 1094, sizes 12 to 20 (30 to 38). Size 16, 3½ yds. of 54" cloth (⅜ yd. 35" cloth for stole-like collar). $2.50.



1091

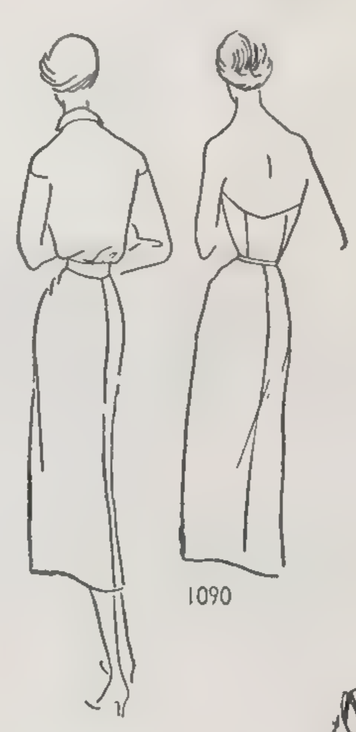
Schiaparelli's cut-away-collar dress. No. 1091 in sizes 12 to 20 (30 to 38). For size 16, 2¾ yds. of 54" (scarf, 1⅜ yds. 39") material. $2.50.

Lanvin's city-evenings dress. No. 1090, sizes 12 to 18 (30 to 36). Size 16: skirt and jacket, 5¼ yds.; top, ⅞ yd., both 39" cloth. $2.50.

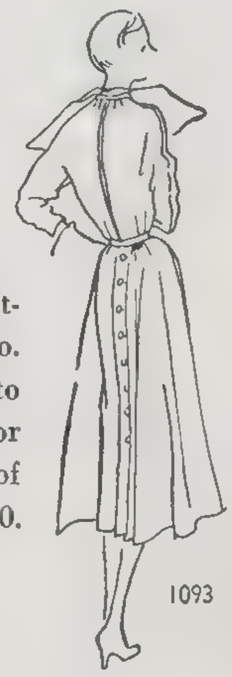


1092

Paquin's scalloped-pockets dress. No. 1092 in sizes 12 to 20 (30 to 38). For size 16, 3 yds. of 54" fabric. Price: $2.50.



1090



1093

Robert Piguet's afternoon dress. No. 1093 in sizes 12 to 20 (30 to 38). For size 16, 5¾ yds. of 39" material. $2.50.



1096

Molyneux's black wool suit. No. 1096 in sizes 12 to 20 (30 to 38). For size 16, 3⅛ yds. of 54" material. Price: $2.50.



1095



Balmain's navy-blue suit. No. 1095 in sizes 12 to 18 (30 to 36). Size 16: suit, 2⅝ yds. of 54" cloth; blouse, 3⅞ yds. 39" fabric. $2.50.

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FOOD, ARTISTS, AND THE BARONESS

(Continued from page 165)

days beef was rarely served by the French except the inevitable roast filet of beef with *sauce Madère*. Chicken, too, was not well considered, a roast of leg of mutton was viewed with more favour. We would have a tenderloin of veal preceeded by a spinach soufflé, spinach having been highly recommended by Picasso's doctor and a soufflé being the least objectionable way of preparing it. But could it not be made more interesting by adding a sauce? But what sauce would Picasso's diet permit? I would give him a choice. The soufflé would be cooked in a well-buttered mould placed in boiling water and when sufficiently cooked, turned into a hollow dish around which, in equal divisions, would be placed a Hollandaise sauce, a cream sauce, and a tomato sauce. It was my hope that the sauces would make the spinach soufflé look less nourishing. "Cruel enigma," said Picasso when the soufflé was served to him.

OUR FOOD AND THE OCCUPATION

When the Germans in '40 were advancing we had no precise information concerning their progress through France. Could one believe the radio? We didn't. We heard cannon fire. Then it grew louder. The next morning dressing at the window I saw not more than two miles away, and quite low, German planes firing on French planes. This decided me to act in the way any forethoughted housekeeper should.

We would take the car into Belley and make provision for any eventuality as I had done in San Francisco that April morning of '07 when the fire had commenced. Then I had been able to secure two hams and my father had brought back four hundred cigarettes. With these one could, he said, not only exist but one could be hospitable. So at Belley we bought two hams and hundreds of cigarettes and some groceries, the garden at Bilignin would provide fruit and vegetables. The main road was filled with refugees, just as it had been in '14 and in '17. Everything that was happening had already been experienced, a half awakening from a nightmare. The firing grew louder and the first armoured cars flew past. Crushed, we took the little dust road back to Bilignin.

The widow Roux, who had been for many summers our devoted servant and later during the occupation proved to be our loyal friend, opened the big iron gates to let the car through, and we unloaded the provisions. What were we to do with the

(Continued on page 190)



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FOOD, ARTISTS, AND THE BARONESS

(Continued from page 189)

two enormous uncooked hams? In what could we boil them so that they would keep indefinitely? We decided upon *eau de vie de marc* for which throughout France the Bugey is famous. It seemed madly extravagant but we lived on those two hams during the long, lean winter that followed and well into the spring and the *eau de vie de marc* in which they were cooked, carefully bottled and corked, toned up winter vegetables. One throws nothing, but absolutely nothing, away living through a war in an occupied country.

The Baronne Pierlot was our neighbour, châtelaine at Béon, some ten miles away. One day, before the war we had driven over to a *goûter* to which she had bidden us. It was being served in the summer dining room whose windows and door gave on a vast terrace. In the foreground was the marsh of the Rhône lately reclaimed by the planting of Lombardy poplars, to the south the mountains of the Grande Chartreuse, to the left in the distance the French Alps, and above it all the Tiepolo blue sky. The table in the dining room, set for twenty or more, was elaborately decorated with pink roses. Madame Pierlot's observant eye passed quickly and lightly over each object on the table. I heard her tell the *valet de chambre* to ask the cook for the *pièce de résistance* and to place it in the empty space in the centre of the table.

But Marc did not leave the room, he merely took a cake from the serving table and put it in the empty space. There was evidently a contretemps. I was enlightened when I caught knowing looks passing between Gertrude Stein and one of the daughters-in-law of the house. It was Gertrude Stein's white poodle, Basket, a very neat thief, who had done away with whatever had been in the centre of the table. Later when Madame Pierlot, to show that she had forgiven the dog, threw him a piece of cake we could not protest that it was against our principles to reward a misdeed.

THE BARONNE AND CLAUDEL

Madame Pierlot was an old friend of Paul Claudel and there had been a long controversial correspondence over the years, largely on religious subjects; Claudel a devout Catholic, Madame Pierlot not. Bernard Faÿ once said that she had been converted once and forever by Jean Jacques. She told Gertrude Stein one day that the letters from Claudel were beginning to bore her, she was equally bored by her answers to him. She had written him to say that they would no longer defend their opinions, that they would no longer write to each other, but that they would remain the same good old friends they had always been. Claudel could not resist having the last word, he wrote that in spite of her continuously avowed unbelief he was certain that when he died he would find her in Heaven welcoming him with arms extended. To which she replied, "Who told you that I am to die before you?"

If Madame Pierlot was known as an exquisite hostess it was not alone for her wit and charm or for her impeccable taste in choosing her guests and her menus but also for the care with which her old cook Perrine prepared the menus. Madame Pierlot told me that when she was engaging her to come to be her cook she asked her if she knew how to prepare several complicated dishes which she mentioned. She saw that Perrine had had a large experience. "As she was well recommended, I decided," Madame Pierlot told me, "to engage her, but I told her that it was on the condition that she would forget everything she knew and follow the recipes and instructions I would give her."

Our enchanting old friend was as original in her housekeeping as in everything else. Long ago the *Figaro* which was then the newspaper read by the fashionable world asked well-known society women to contribute a recipe which they were to print in a special column. When Madame Pierlot was asked to be one of them she sent the recipe for *gigot de la clinique*. A surgeon living in the provinces, as fond of good cheer as he was learned, invented this recipe, which we acquired by bribing his cook. No leg of venison can compare with a simple leg of mutton prepared in the following manner.

GIGOT DE LA CLINIQUE

Eight days in advance you will cover the leg of mutton with the marinade called Samaritan Balm, composed of wine and oil: old Burgundy, Beaune, or Chambertin, and virgin olive oil. Into this balm add salt, pepper, bay leaf, thyme, beside an atom of ginger root, a pinch of cayenne, a nutmeg cut in small pieces, a handful of crushed juniper berries, and lastly a dessert spoonful of powdered sugar (effective as musk in perfumery) which serves to fix the different aromas. Twice a day you will turn the gigot. Now we come to the main point of the preparation. After you have placed the gigot in the marinade, arm yourself with a surgical syringe, holding half a pint, which you will fill with half a cupful of cognac and half a cupful of orange juice. Inject the contents of the syringe into the fleshy part of the gigot in three different spots. Refill the syringe with the same contents and inject into the gigot twice more. Note: each day you will fill the syringe with the marinade and inject its contents into the gigot. This you will repeat twice. At the end of the week the leg of mutton is ready to be roasted; perfumed with the condiments and spices, completely permeated by the various flavours, it has been transformed into a strange and exquisite venison. Roast and serve with the usual venison sauce to which has been added just before serving two tablespoonfuls of the blood of a hare.

Everyone thought that the syringe was a whimsy, that Madame Pierlot was making mock of them. Not at all. Years later I found it in that great collection of French recipes, Bertrand Guegain's *Le Cuisinier Français*. The Baronne Pierlot's recipe is classical, it has entered into the Grand Cuisine Française.

The only painter who ever gave me a recipe was Francis Picabia and though it is only a dish of eggs it merits the name of its creator.

(Continued on page 191)

FOOD, ARTISTS, AND THE BARONESS

(Continued from page 190)

EGGS À LA FRANCIS PICABIA

Break eight eggs into a bowl and mix them well with a fork, salt but no pepper. Pour them into a saucepan, yes, a saucepan, no, not a frying pan. Put the saucepan over a very very low flame, keep turning them with a fork while very slowly adding, in very small quantities, half a pound of butter, not a speck less rather more if you can bring yourself to it. It should take half an hour to prepare this dish. The eggs, of course, are not scrambled but with the butter, no substitutes admitted, produce a suave consistency that perhaps only real gourmets appreciate.

NORA'S RECIPES

SOUFFLÉ FRITTERS

Put a cupful of water, a half cupful of butter, and pinch of salt into a saucepan on the fire. When the butter has melted and the mixture is about to boil remove from the fire and quickly stir in two cupfuls of sifted flour. Stir vigorously with a wooden spoon. Place on a low flame until the mixture leaves the saucepan dry. Turn into a large bowl. Cool for five minutes. Then continuing to beat vigorously, add eight eggs, one at a time, thoroughly incorporating each egg before adding another. While beating lift the mixture high so that air may enter. Do not stir but beat about twenty minutes in all. Put aside in a cool place but not in the ice box for several hours. When ready to use, heat sufficient oil for deep frying to medium heat. Drop in little balls of the mixture in the center of which you have placed a teaspoon of currant jelly. Increase the heat. The fritters will come to the surface, swell, turn over, and become golden brown without your aid. At this point remove at once from the oil, coat generously with confectioner's sugar, and serve at once.

Nora's ice cream is still remembered. It was frozen in a then lately invented "Automatic" freezer, there was no cranking to be done. My mother revelled in each year's new invention. How she would have enjoyed the present gadget of the week. I have found the directions for the use of the "Automatic" freezer pasted in the back of the cookbook, *The Successful Housekeeper*, that my mother had bought for Nora. Many years later Maggie told my mother that Nora was completely illiterate and so she had read aloud to Nora the recipes she needed and had written the daily expenses every evening. Maggie did not want my mother to know this while Nora was in her service, she thought it would embarrass both of them.

ICE CREAM

One quart whipped cream sweetened with three quarters of a cupful of confectioner's sugar. Add one and a quarter cupfuls of raspberry jelly slightly melted. Fold in the beaten whites of five eggs. Freeze.



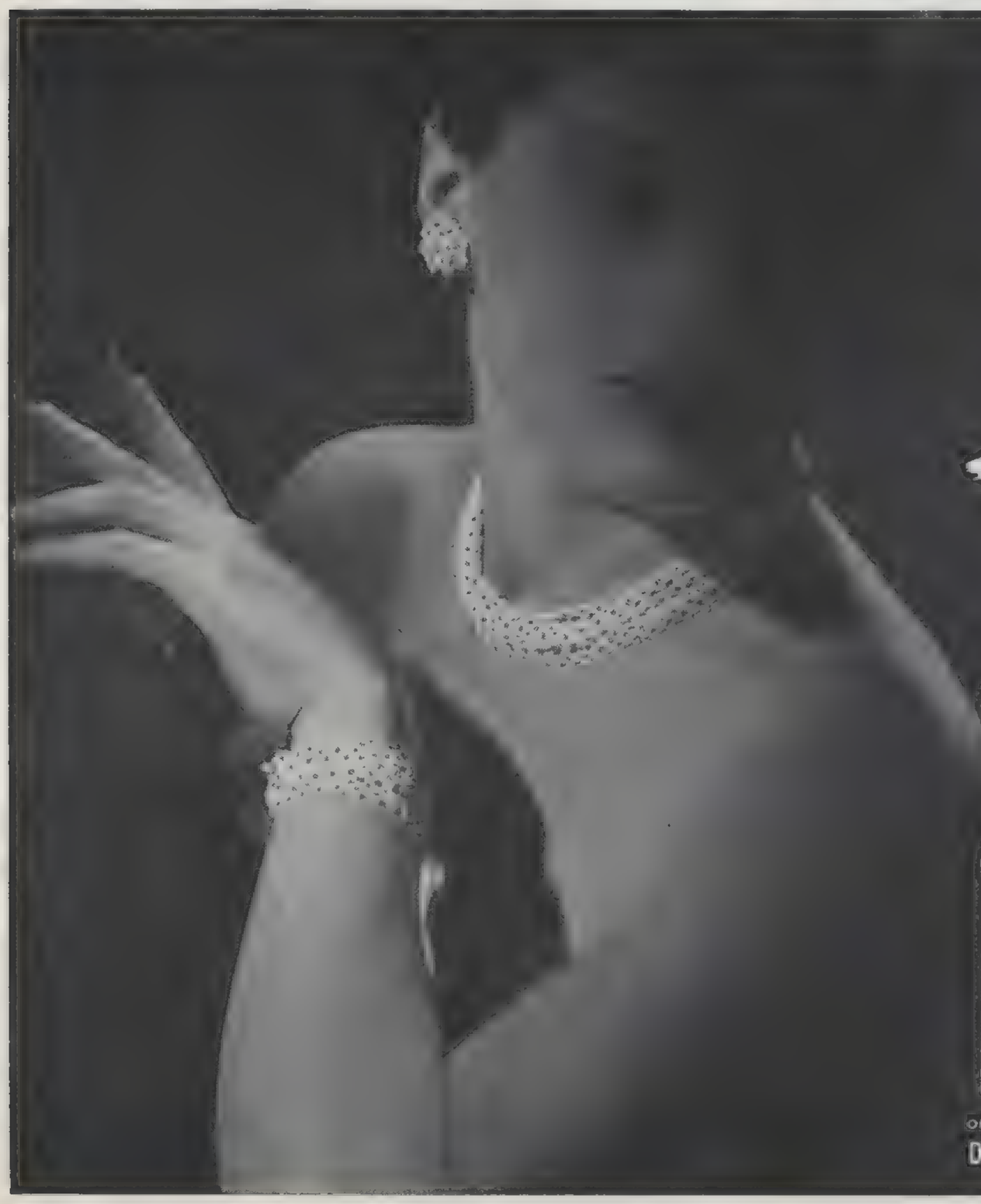
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THE SHOE, THE BAG, THE BELT



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Calfskin shoe with instep-hugging strap, an easy curve to the throat, a slim, steady heel. Made by Physical Culture. $11; from Pedicure Shoe Store.

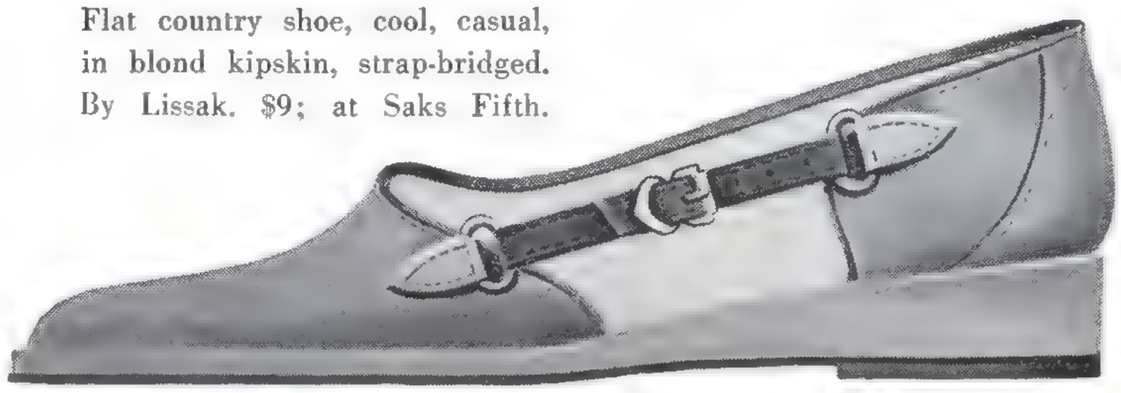
Established, continuing: the satchel-shape handbag. This one, navy-blue calf—to carry, if you like, with a blue costume, also with beige, grey. By Marcraft. $19 plus tax. At Best's.



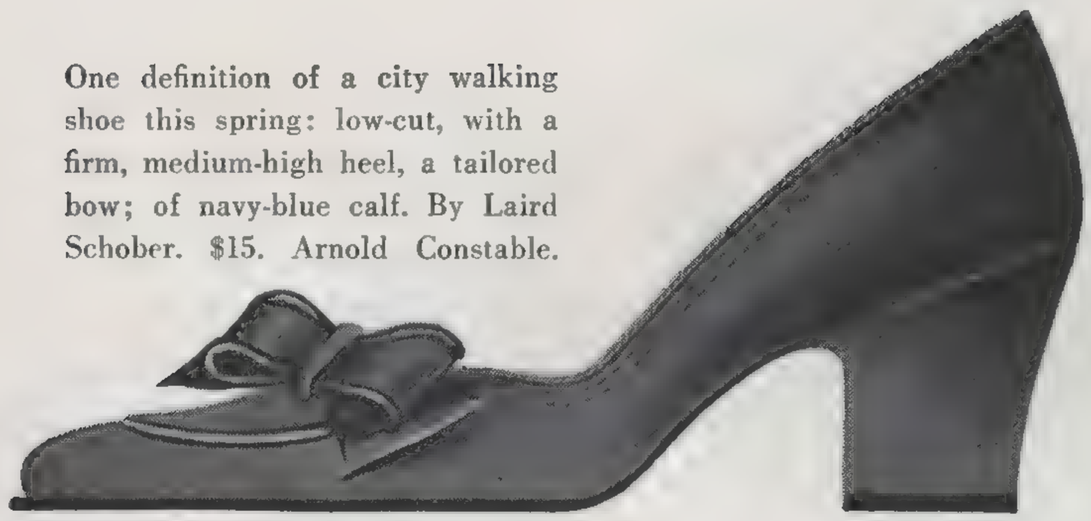
Items for a belt collection: two in egg-shell colour cowhide. The two-inch-wide one, $3.50; the narrow one, $2. Both by Schaffer. At Lord & Taylor.



Flat country shoe, cool, casual, in blond kipskin, strap-bridged. By Lissak. $9; at Saks Fifth.



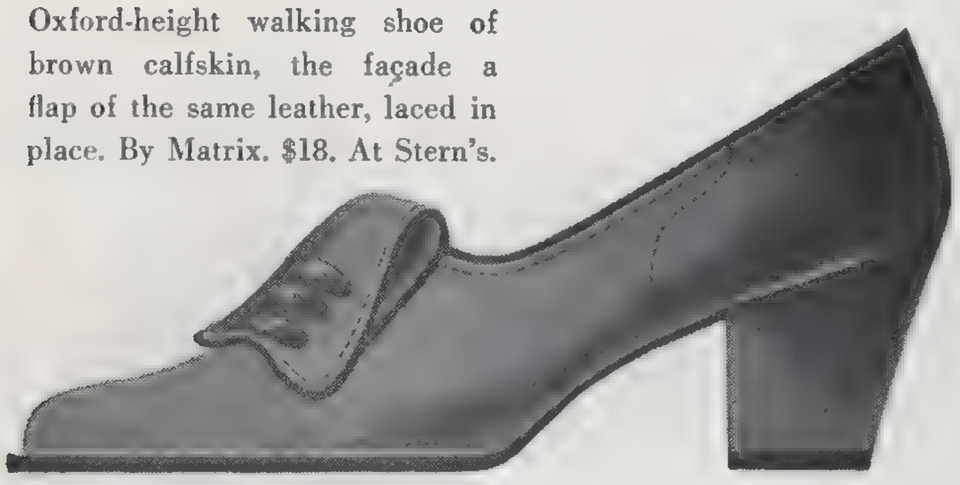
One definition of a city walking shoe this spring: low-cut, with a firm, medium-high heel, a tailored bow; of navy-blue calf. By Laird Schober. $15. Arnold Constable.





To slide over the wrist or over the shoulder: leather-lined bag of black calfskin with a snap-closed outer compartment. Made by Rolfs. $45 plus tax. From Bloomingdale's.

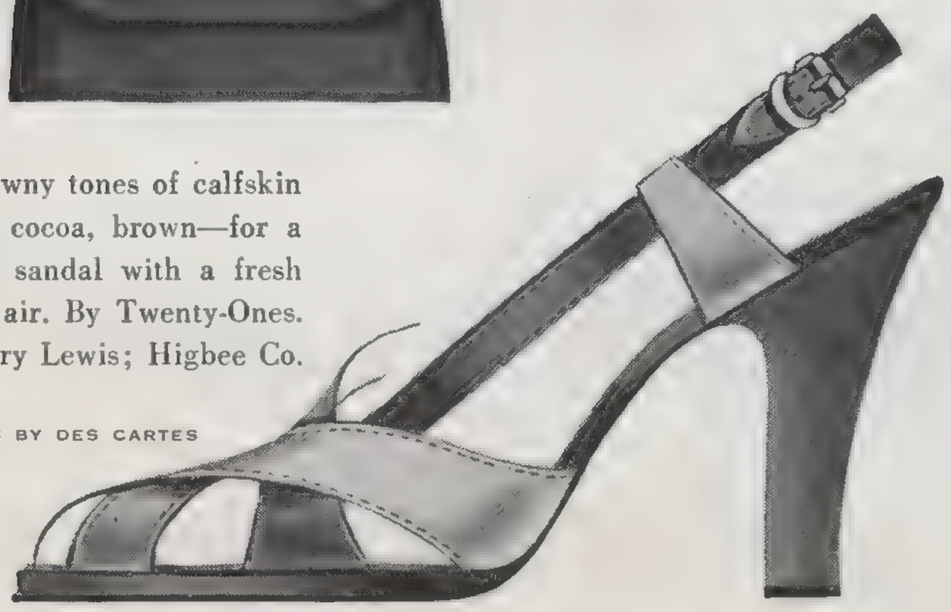
Oxford-height walking shoe of brown calfskin, the façade a flap of the same leather, laced in place. By Matrix. $18. At Stern's.





Tiered afternoon bag of black rayon faille, satin-lined, with a Talon zippered compartment. Made by Edwards. $8 plus tax; Bloomingdale's.

Three tawny tones of calfskin —beige, cocoa, brown—for a stripling sandal with a fresh summer air. By Twenty-Ones. $11; Mary Lewis; Higbee Co.



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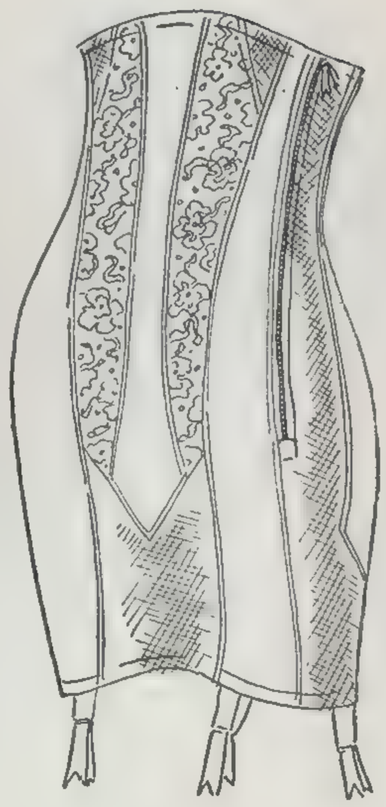
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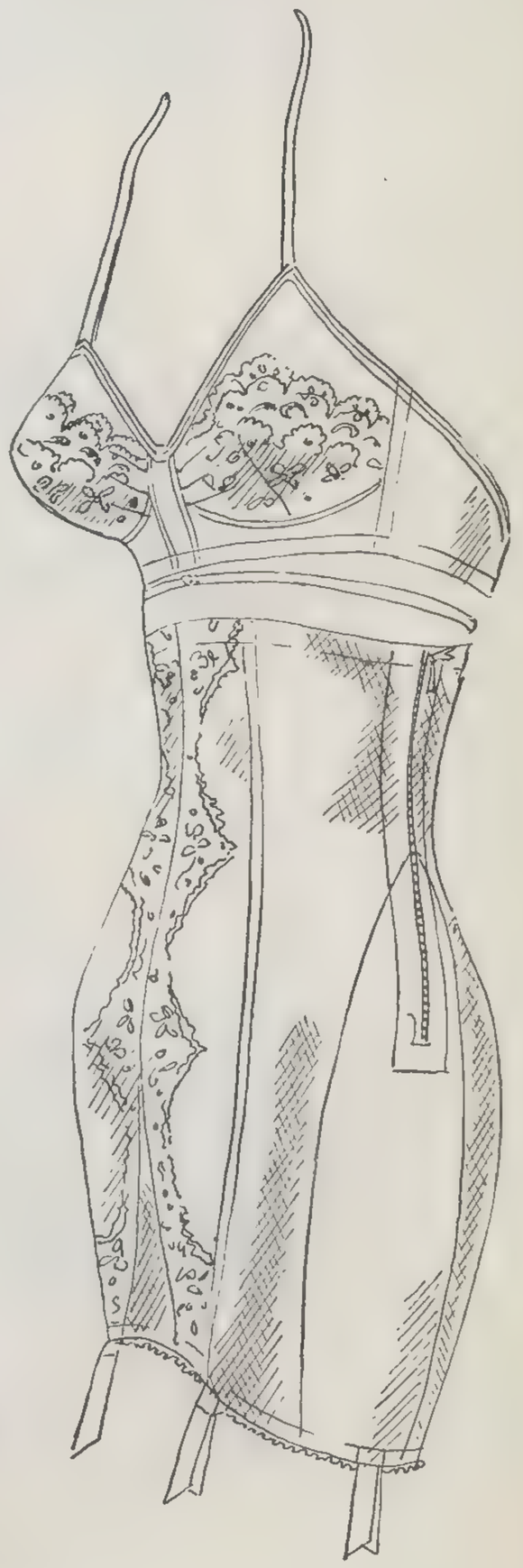


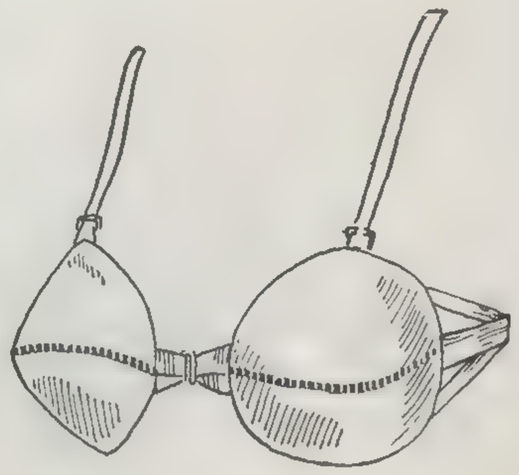
Above: Hip-tapering girdle, high-cut for smoothness above the waistline. Of nylon satin and leno elastic; the panel-overlays, nylon lace; a Talon zipper at the side-front. By Smoothie Controleur. $25; Saks 34th Street.

Above: Brassière of nylon satin veiled in embroidered marquisette, appliqué satin ribbons rising as shoulder straps. By Lov-é. $7.50; Gimbels, Phila.

Right: An evening pair. Halter brassière of nylon marquisette and lace, cut low at the back, $5; hip smoothing girdle, nylon elastic, marquisette, and lace, with a Talon zipper, $22.50. Both by Warner. At Jay Thorpe.

Below: For a too-slight figure: bandeau of rayon satin, with removable little foam rubber pads, front-fastening. By Maidenform. $2. From Best's.







SKETCHES BY DE MARSAN

At the top of the page: Brassière of nylon taffeta with nylon satin elastic, $2.50. With it: girdle of nylon taffeta; the sides nylon elastic; elasticized nylon satin back, $11. By Formfit; Stern's.

Centre: Nylon taffeta brassière with faggoted seaming, a lasting roundness insured by a fusing process which, like a thin lining, keeps it faithful-to-shape. By Peter Pan. $4; Lord & Taylor.

Above: Designed to mould the figure along long, sleek lines, this combined brassière and girdle of nylon net with elastic side panels, flower embroidery. By Flexees, $16; Oppenheim Collins.

Left, above: Brassière of nylon, lightly wired around the bosom to provide definite separation and gentle support without constriction. By Helene of Hollywood. $5. From Saks Fifth Avenue.



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THE CONE COLLECTION OF BALTIMORE

BY ADELE NATHAN

THE long sequestered Cone collection—altogether almost fifty years in the making—has become a legend in the art world, but the public is seeing it this year for the first time in its entirety. Recently deeded to the Baltimore Museum of Art by the will of Miss Etta, the last of the three Cone collectors, it has just been on exhibition there. The treasure is vast—hundreds of works by French artists of the nineteenth and twentieth centuries (Renoir, Derain, Monet, Manet, Cézanne, Rouault, Van Gogh, Gauguin, Braque, Picasso, and Matisse); antique rugs, lace, fabrics, and jewellery from Spain, Italy, and the Orient; Italian and Spanish furniture of the fourteenth and fifteenth centuries: and an unplumbed store of drawings, *gouaches*, oils and water colours by Laurencin, rare Felix Vallotton, Degas, Odilon Redon, Vlaminck, Dufy, Sisley, Daumier, and seventy-eight original illustrations for the poems of Mallarmé by Matisse . . . to name a few items.

Eventually, the museum will build a complete new wing to house the collection, erected and maintained by the more than four hundred thousand dollars which Miss Cone left for that purpose.

But though the public will see the actual individual pieces of the collection, its full flavour will be savoured only by those comparatively few who knew the three individualists who created it—Miss Etta, Dr. Claribel, and Mr. Fred Cone—and who were fortunate enough to be invited to their home where the art objects were housed for many years.

THE COLLECTION'S PRIVATE LIFE

The Cones lived for more than thirty years, in three adjoining apartments, in a far from modern apartment house on an increasingly unfashionable street in Baltimore. Every available inch of wall space was covered with pictures—halls, kitchens, and bathrooms as well as living and sleeping quarters. The rooms were crowded with priceless furniture—not roped off, as in a museum, but to be lounged in, sat in, used, and enjoyed. In Miss Etta's living room, for instance, an ugly, commercial, fake fireplace was partly concealed by a priceless Oriental fabric and loaded down with pieces from Siam and India, as well as a bronze head of the young Pierre Matisse by his father. This was typical of the whole apartment. Miss Etta often changed her pictures around so that she could see them more easily from the big davenport, upholstered in Italian brocade, on which she loved to sit and perhaps even smoke a very occasional cigarette gingerly held in her long, delicate hands.

The two sisters and brother were of widely different temperaments. Dr. Claribel was an early feminist. She was one of the first women doctors in the United States. She was a friend of Sir William Osler and a pupil and disciple of Dr. William (Popsy) Welch, the father of modern medical research. She was president of the Woman's Medical College of Baltimore—an institution which she helped found—when Johns Hopkins still barred women students. Swathed in voluminous, magnificent shawls, wearing a silver dagger thrust through her hair, she was a familiar and picturesque figure at lectures, concerts, and theatres in Baltimore. Whenever possible, she bought two seats, and used the second one to hold the many shawls, packages, and the crowded hand-tooled, French leather brief case bag she invariably carried with her.

ART AND FABRICS

Dr. Claribel bought art with a lavish hand—three, four, five, ten pictures at a time, and left it to her sister to weed them out. She bought fabrics the same way—her collection of shawls was superb—and put them away in chests of drawers, in desks, in *cassones*. When one became overcrowded, she bought another and filled it with her treasures, until that, too, was stuffed to overflowing. Not the least valuable items in the collection are these successions of diversified pieces, bought by her in this haphazard fashion. Dr. Claribel was just the person one would expect to be interested in modern art.

SELECTIVITY IN PAINTING OR A CUT OF BEEF

Miss Etta, on the other hand, was meticulous. She bought her art carefully, selecting each piece almost painfully. She was a born housekeeper, arranging flowers, planning exquisite meals, and choosing a cut of beef with the same care that she did a painting. It was she who brought the whole collection into its present state of complete roundness and historical perfection. Although she often lived on the Left Bank in Paris, and counted among her friends, Isadora Duncan, Raymond Duncan, Mahonri Young, Ruth St. Denis, and, of course, Picasso and Matisse, and all the other famous bohemians of the day, she always remained the perfect Southern Gentlewoman.

Fred Cone was, until he retired a few years before his death, a businessman, a member of the firm of the Cone Export Company, cotton convertors. Mr. Cone's additions to the collection, though important, were relatively small. He entered the field later than his sisters, who were already devoting their incomes from the same business to their life's work. He bought his pictures under the supervision of Miss Etta, supplementing the already large collection with those she considered necessary to perfect it. It was he who added several new Americans. Miss Etta had previously bought Max Weber, Othon Friesz, Mary Cassatt, Zorach, John Marin,

(Continued on page 197)



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THE CONE COLLECTION OF BALTIMORE

(Continued from page 196)

Leon Kroll, and the works of three young relatives: Richard Guggenheimer, Elinor Ulman, and Elizabeth G. Kaye.

After her brother and sister died, Miss Etta lived by herself in one of the apartments. The other two were given over wholly to the *objets d'art*. Dr. Claribel Cone left her collection to her sister with the proviso that when Miss Etta died it should go to the Museum. "if the taste in modern art in Baltimore should improve in the meantime." Miss Etta organized and rearranged the collection, filled in where there were gaps in its continuity. She invited curators, students, museum directors, critics, and occasional friends for personally conducted tours of the apartments. In 1934, she published and distributed privately a beautifully-bound, 125 plate catalogue of the collection, with a foreword by famed art critic George Boas. The distribution of the catalogue was limited to art schools, libraries, museums, and a few very close friends. But Miss Cone did not often let her pictures get far away from her. Only on a few occasions did she loan portions to notable exhibitions.

VISITS TO MATISSE AND PICASSO

As her catalogue recounts, the cornerstone of the collection was laid by Miss Etta early in the century in Paris. There she came under the influence of Michael, Sally, and Leo Stein, and began her purchase of the then unconventional works of art. Gertrude Stein, in *The Autobiography of Alice B. Toklas,* claimed the distinction of being the first to urge the purchases. But to this version, Miss Etta never subscribed. Rather she gave another which long ago the present writer recalls having heard from Miss Etta's lips. It is that in these years she often went to the studios of Matisse and Picasso. That when she admired a painting or a sketch, the young artist would say, "Dear Miss Cone, take it." Embarrassed by their gifts, she would later dispatch to them fifteen or twenty francs—quite a sum in those days to the struggling Left Bankers.

But whatever the true story, the fact remains that Miss Cone did get splendid examples of the art of Picasso and Matisse in 1906 and 1907 for "just a few francs." One unique pen and ink drawing she even got free. One day as she was sitting in her room at the Hotel Lutétia, a bellboy rapped at the door and presented her with a sketch done on the hotel stationery. It was a self portrait of Picasso, hat in hand, with the legend "*Bon jour, Mlle. Cone.*" The gentle-

(Continued on page 198)

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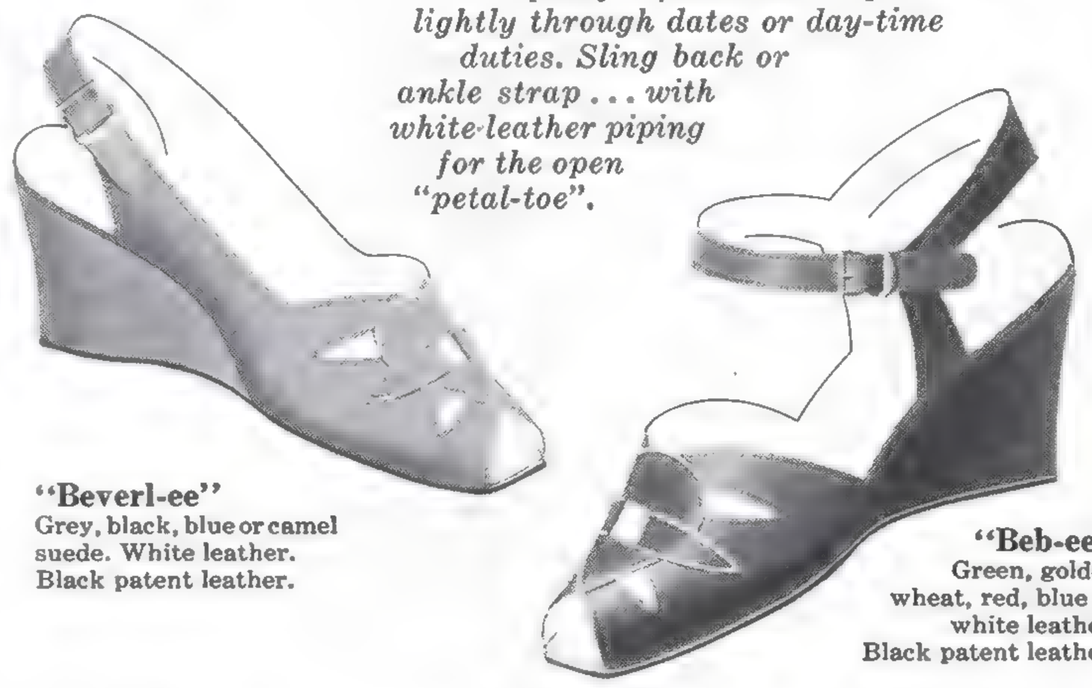
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THE CONE COLLECTION OF BALTIMORE

(Continued from page 197)

man was waiting downstairs in the lobby, said the boy.

However, any bargain she acquired then, she made up for in later days by paying the same artists many thousands of American dollars for their works. To round out the picture, Miss Etta's last addition to the collection, just before she died, was the purchase in August, 1949, at current market price, of a Picasso, from the collection of Gertrude Stein.

TASTE AND LEGENDS

Because of their *avant-garde* taste, both the Cone women were destined to acquire many a painting at a good price. Dr. Cone's "Mont Ste. Victoire" by Cézanne, for instance, is now valued at sixty thousand dollars, about three times the original purchase price. Indeed, the fact that the Misses Cone had acquired the work of this or that artist would send the price soaring, for the unfailing good judgment of the Cones was sure to make people want to buy and "get in on the ground floor." I, myself, was with them in the summer of 1928, in Lausanne, Switzerland, where Miss Cone was waiting to take possession of her most famous Manet—"Woman with a Bonnet." We were there seven weeks, and during that time art dealers from all over the world sneaked in and out of the tiny art shop of Paul Vallotton, brother of the famous artist, in an effort to find out just what the Cones were up to. The whole thing had the atmosphere of an international intrigue.

Now, although this phase of the Cone Collection has passed into legend, the Cones themselves will be always present in the midst of their treasures, wherever shown. For there are several portraits of each—notably one of Dr. Claribel by Picasso; one of each sister by Matisse; and, finally, a heroic bust of Miss Etta by Zorach—eternal monuments to these people who have added so very much to the stature of art in Baltimore, and indeed in the whole of America.

VOGUE—MARCH 15

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A YOUNG MAN'S ADVICE

(Continued from page 138)

the laugh that's not too loud; the gaiety of wit that's not too pointed; the reassurance of confidence that's not too brassy. In every superficial way I'd try to be the opposite of a man: tender to his roughness, peaceful to his tumult, understanding to his impatience. I'd not be helpless but there would never be a moment when I'd not be better for his strength.

If I were a woman I'd know the value of well-timed frivolity, of being a good listener, of spontaneity, of having a sense of the ridiculous.

I'd develop my senses of touch, and smell and taste and I'd introduce to anyone I was close to an appreciation of those things, and of coziness, and how to make a room look lived in. I'd learn about colours and lighting; about all the things that soften and give warmth.

I'd have lots of flowers in my life, and music, and I'd know about the new books and plays, but I'd know more about being a comfort and having understanding.

I'd fight possessiveness and guard against self-pity.

I'd be generous about other women but aware enough to show that I knew they weren't all angels.

Finally, if I were a woman and saw a man I wanted terribly to meet—I'd meet him.

[*Editor's query: How?*] Well—I'd flirt, not the behind-the-fan technique, but openly, catching his eye and holding it. I'd open a conversation with him, or I'd ask him for a match. (Men don't own that gambit.) If need be, I'd drop a handkerchief; and in a pinch I'd even mistake him for an old friend of my brother's. And if none of these worked, then, by golly, I'd trip him up.

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PARIS COLLECTIONS, 2nd REPORT

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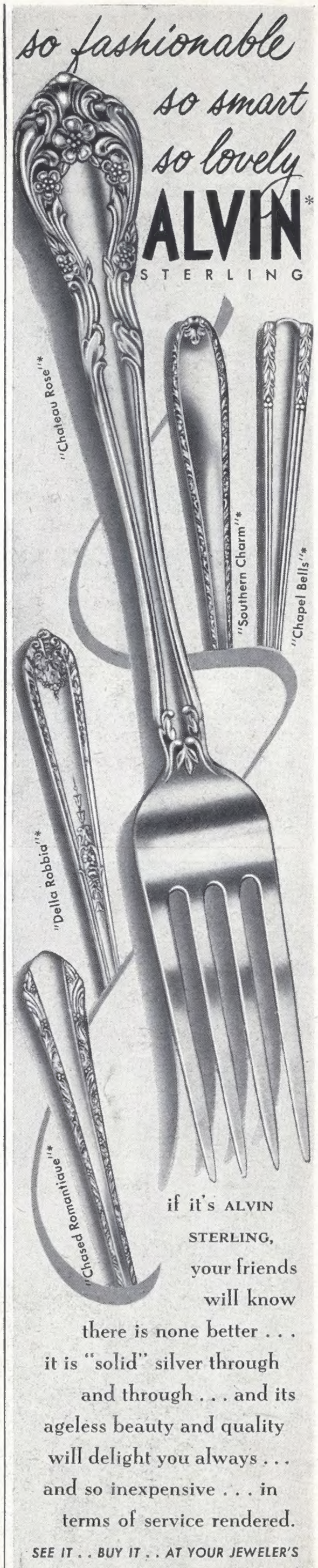
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